

THE DIAPASON

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DETROIT PROGRAM PROVES ATTRACTIVE

CONVENTION EVENTS VARIED

Organists Hear Recitals, Attend Service and Banquet and Visit Cranbrook, Greenfield Village and Other Points of Interest.

Organists from four central Western states spent the last week of June in Detroit, attending the regional convention of the American Guild of Organists, under the auspices of the Eastern Michigan Chapter. The visitors from Michigan, Indiana, Illinois and Wisconsin, about 150 strong, were joined by several from Ohio, western Pennsylvania and northern New York State. They enjoyed four days marked by recitals of high excellence, an impressive service at St. Paul's Episcopal Cathedral, a banquet and several diversions such as trips to beautiful Cranbrook, created by George G. Booth, the Detroit newspaper publisher and business leader; Greenfield Village, built by Henry Ford at Dearborn, Mich., and to a garden party on the Canadian side. A capable group of Detroit organists, under the leadership of Mrs. Elizabeth Root Murphy, Eastern Michigan dean, arranged convention details so that they moved like clockwork; but the weather man did not cooperate with anything less than a temperature reaching the nineties.

A large party presented a festive picture at the luncheon June 27 in the Sheraton Hotel which was the opening event of the convention. In welcoming the visitors Mrs. Murphy made the announcement that Dr. David McK. Williams, scheduled as the lecturer of the day, had been compelled to cancel his Detroit visit because of illness, and a letter expressing his profound regret was read. Ellis C. Varley, organist and choirmaster of St. Paul's Episcopal Cathedral, took Dr. Williams' place at the last moment and his remarks gave the visitors an hour of interest and valuable suggestions from the standpoint of ritualistic music, for Mr. Varley is an exponent of liturgical service music of the highest standard. Among the hints he offered were the statement that it was necessary to educate congregations and clergy to appreciate the music that is appropriate to the service. This, he pointed out, has nothing to do with the church musician's ability. But he admonished his hearers as to this educational process by saying: "Don't get mad; you can catch more flies with molasses than with vinegar." "Sell yourself in such a way to the men of means in your congregation that you will get that new organ" and other things, and "jar them out of their complacency," he added. At the same time, he declared, the organist must have the necessary equipment—not merely enough to "get by." He amused his audience with the story of the rector who suggested the hymn "O Mother Dear, Jerusalem" for Mother's Day and added that "Blest Be the Tie That Binds" might be suitable for Father's Day.

In closing Mr. Varley went over the service list for the evening at the cathedral and made remarks both complimentary and otherwise in an analysis of a number of hymns.

August Maelberghe, whose recital was the first of the convention, played at St. John's Episcopal Church in the afternoon, on the Casavant organ. Mr. Maelberghe is by no means new to regional conventions and his compositions are enjoying growing popularity. His playing is virile and musically, without sensationalism. Mr. Maelberghe followed the well-known Handel Overture to the Occasional Oratorio with a charming Aria by Loillet and then showed fine taste in registration in the Franck "Grande Piece Symphonique." The lovely air of the soft slow movement was interrupted for a moment by a fire department obligato on Woodward Avenue, which,

DR. ALBERT SCHWEITZER IS GREETED IN CHICAGO



THIS PICTURE, taken while Chicago was extending an enthusiastic greeting to Dr. Albert Schweitzer, is by Mel Larson, a staff photographer for the Chicago Sun-Times, and is reproduced by courtesy of that newspaper. In the

photograph, reading from left to right, are Governor Adlai Stevenson of Illinois, Mrs. Schweitzer, Dr. Schweitzer, Mayor Martin Kennelly and Mrs. Charles S. Clark, who presided at the luncheon for the distinguished guest.

AMERICA IN TRIBUTE TO DR. SCHWEITZER

GREAT CHICAGO RECEPTION

He Speaks at Goethe Celebration in Colorado and Receives Degree at U. of C.—Luncheon Jams Largest Ballroom in U. S.

Dr. Albert Schweitzer, world-renowned surgeon, missionary, theologian, organist and Bach authority, made his first visit to America in July and his short sojourn was turned into a triumphal tour. He came from his post in Lambarene, French Equatorial Africa, to deliver addresses July 6 and 8 at the bicentennial Goethe convocation held in Aspen, Colo. It was announced that he would accept no other engagements while in the United States, but he was persuaded to make brief stays in Chicago to accept the degree of doctor of laws from the University of Chicago, and before sailing for his native Alsace made short stops in Cleveland, New York and Boston, largely to see American organs. Chicago turned his stay July 11 into Schweitzer Day and people of all the professions in which he had gained fame turned out to welcome him, to hear him play the organ in Rockefeller Chapel at the University of Chicago for groups of friends, to attend the special convocation at which the LL.D. degree was conferred on him, and to greet him at a luncheon arranged by clubwomen of Chicago at which 2,200 persons heard his praises sung and at which he told what America had contributed to support the work he is doing among the natives of Africa.

At the Colorado celebration Dr. Schweitzer delivered two addresses—one in French and the other in German. Arriving in Chicago the afternoon of July 10, he delighted a small company with his informal performance from memory of works of Bach on the Rockefeller Chapel organ, and it seemed that this gave him even greater pleasure than the more formal entertainments.

Monday morning the chapel was filled to the last seat for the convocation, a memorable event for which the great edifice was too small to admit more than half of those who wished to be present. Frederick Marriott, the chapel organist, played the Bach Passacaglia and Fugue and the chorale prelude on "Dearest Jesus, We Are Here" as a prelude and then the procession of faculty and trustees preceded the guest of honor to the chancel to the accompaniment of Bach's Prelude in C minor. After the singing of "America" by the vast congregation and a prayer by Dean John B. Thompson of the chapel, the university choir, conducted by Warren Martin, sang the chorale "Now Let Every Tongue Adore Thee."

Following the presentation of the candidate for the degree by Dr. Bernard MacDougall Loomer, dean of the Divinity School, in which he referred to Dr. Schweitzer as "a son of Europe and a citizen of the world," the degree was conferred by President Ernest C. Colwell of the university with this eloquent summation of the candidate's qualifications: "An interpreter who has revived for his own generation the vision of greatness: as scholar, interpreting the works of Jesus; as musician, interpreting the compositions of Bach; as humanist, interpreting the writings of Goethe; as historian, presenting in philosophic terms the meaning of history; and as Christian medical missionary, rendering distinguished service to Equatorial Africa."

Dr. Schweitzer responded briefly and cordially, speaking in French, his remarks being interpreted by Dr. Emory Ross, and directed attention to the encouragement his work in Africa had received from America. For the recessional the Bach Fantasia in G major was played by Mr. Marriott.

At the tables in the great ballroom of the Stevens Hotel, the largest of its kind in this country, were seated 1,730 admirers of Dr. Schweitzer, and 300 addi-

ORGAN BUILDERS DISCUSS TRADE PROBLEMS IN DETROIT

The Associated Organ Builders of America held a meeting at the Sheraton Hotel in Detroit June 29 and discussed a number of subjects of interest affecting the industry. One of the topics considered was the increasing attention to small organs, in which a number of builders are specializing. The false impression that a church cannot purchase an organ for less than \$10,000 or \$15,000 is finding an answer in instruments designed especially for the smaller auditoriums. Another subject for discussion was the proposal to admit a greater number of qualified service and maintenance men to the organization. It was made plain, however, that only those who can provide evidence of their ability and business standing are to be elected to membership.

The booklet entitled "The Creation of Organ Beauty and Tone," prepared under the auspices of the Associated Organ Builders, which was issued last year and was fully described in THE DIAPASON, is still available to prospective purchasers of organs. This brochure, beautifully printed, affords the inexperienced layman the information he needs most in approaching the task of selecting the designer and builder of the instrument.

H. M. Ridgely of M. P. Möller, Inc., president of the organization, presided over the Detroit session, which occupied the entire day. The meeting closed after the election of officers for the next two years. Those elected are: G. Donald Harrison, Aeolian-Skinner Company, president; E. F. Osborn, J. C. Deagan, Inc., vice-president, and Lewis C. Odell, secretary-treasurer.

RAY V. DOUGLAS OF ST. LOUIS DIES AT AGE OF 80 YEARS

Ray V. Douglas, organist and choir-master of the Episcopal Church of the Ascension in St. Louis for forty-two years, died in that city June 18 at the age of 80 years. Mr. Douglas was greatly respected by fellow organists and the circle in which he served. He was director of the old Douglas Choral Society and taught organ, piano and voice. He had been an organist since he was 12. He had studied with Alfred G. Robyn and Harrison M. Wild.

Surviving are the widow, Mrs. Pearl Douglas, and a son, Richard Douglas.

MRS. JULIA BACHUS HORN PASSES AWAY IN LOUISVILLE

Mrs. Julia Bachus Horn, for many years an organist and teacher in Louisville, Ky., died July 15 at the Kentucky Baptist Hospital. Up to the time of her death she taught piano, organ and voice at her home and was organist and choir-master at St. John's Evangelical Church, a position she had held twenty-three years. In years past she conducted the Crescent Hill Musical Club, the Y.W.C.A. Choral Club, the Kentucky State Fair Chorus, the Freiberg Passion Play Chorus and more recently the Handel Oratorio Society, which annually presented Handel's "Messiah." Mrs. Horn also had been accompanist for the Louisville Musical Club and Apollo Club, now disbanded, and solo pianist for the old Musical Art Society and the Wednesday Morning Musical Club.

Mrs. Horn was born seventy-four years ago in Louisville and was graduated from the Louisville Girls' High School. During her musical training in New York her teachers included Edward MacDowell.

Surviving are her husband, William J. Horn; a son, W. MacDowell Horn, and a grandchild.

The funeral took place July 18 at St. John's Evangelical Church. While the body lay in state at the church a program of selections from her favorite composers was played by Harry William Myers. The compositions were by Bach, Beethoven, Dvorak, Edmundson and MacDowell. For the recessional the selection was "I Know That My Redeemer Liveth," particularly fitting as Mrs. Horn had been closely associated with performances of "The Messiah."

JOSEPH W. CLOKEY WRITES MUSIC FOR SON'S WEDDING

Arthur Clokey, son of Dr. Joseph W. Clokey, married Ruth Parkander, daughter of the Rev. and Mrs. Joseph Parkander of Providence, R. I., June 18. The ceremony took place in Gloria Dei Lutheran Church, of which the bride's father is pastor. For the occasion Dr. Clokey wrote a suite of wedding music and played the organ. The suite consists of three songs, based on texts from the "Song of Solomon." The processional, sung by the choir of the church, is a chorale on the hymn "O Perfect Love." The recessional is a toccata on the same hymn-tune.

[Continued on page 12.]

tional persons who could not be accommodated at the tables came in to hear the talks, at the luncheon arranged by the conference of club presidents and program chairmen of women's clubs of Illinois, Indiana, Michigan and Wisconsin. Among the distinguished persons at the speakers' table were Governor Adlai E. Stevenson of Illinois, Mayor Martin H. Kennelly of Chicago, President Colwell of the University of Chicago and Bishop Wallace Conkling of the Episcopal Diocese of Chicago. Mrs. Charles S. Clark was toastmistress and greetings were voiced by the governor and the mayor, while tributes to the guest of honor were delivered by Rudolph Ganz, who also played four Debussy Preludes; President Colwell, Mary Hastings Bradley and Dr. Emory Ross, to which Dr. Schweitzer responded by telling how drooping spirits were revived at his mission by a gift of medical supplies from this side of the Atlantic when the clouds were dark during the war and by disclosing some of his plans for the future of the hospital at Lambarene.

The award for distinguished service to humanity was then bestowed on Dr. Schweitzer "in appreciation of an humble and heroic spirit, expressing the love of God through signal service to his fellows, one who has deepened the insights of philosophy, strengthened the compulsion of ethics and exalted the dignity of man; one who has enlarged our horizons of music, making glad the solitary places of heart and circumstance." With this a check for \$1,000 for the work in Africa was presented. The singing of a group of numbers by a chorus and the hymn "Our God, Our Help in Ages Past" by the whole assemblage brought the luncheon to a close.

In Cleveland July 12 Dr. Schweitzer tried several organs. The organ in the Cleveland Museum of Art claimed his attention first, as he had been interested in it since it was fitted with a rückpositiv in 1933 by Walter Holtkamp. In the afternoon he tried the small three-manual, also with rückpositiv, in Our Lady of the Angels Catholic Church. A late dinner party closed the day.

DR. IRENE ROBERTSON

WILL TEACH AT OBERLIN

Dr. Irene Robertson of Los Angeles, whose recitals have made her known throughout the country, has accepted an appointment as professor of organ and church music at the Oberlin Conservatory of Music, beginning in September. She will be on leave from the University of Southern California for a one or two-year period.

JULIA BACHUS HORN



THE DIAPASON.

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MISSISSIPPI SOUTHERN
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DR. SCHWEITZER WITH WALTER HOLTKAMP IN CLEVELAND



GROUP AT CARILLONIC BELL SCHOOL IN PRINCETON



THIS PICTURE SHOWS A GROUP of students and instructors who attended the Schulmerich School of Campanology, held in Princeton, N. J., from June 20 to 25. Standing from left to right are George Bailey, University of Washington, Seattle; Professor Kenneth R. Osborne, head of the division of fine and applied arts, University of Arkansas; Paul Bartholomew, Trinity Lutheran Church, Lansdale, Pa.; Professor Lawrence Frank, Otterbein College, Westerville, Ohio; Arthur Henkel, Christ Episcopal Church, Nashville, Tenn., and Harry A. Sykes, Tulsa, Okla. Seated, left to right, are: Mrs. George Bailey, University of Washington, Seattle; Mrs. Jeanne LaGrone Smith, Westfield, Mass.; Arthur L. Bigelow, bellmaster of Princeton University; Mrs. Virginia Jean, First Evangelical Church, Houston, Tex., and Miss Frances Harris, Otterbein College, Westerville, Ohio. George McClay, department of music, Northwestern University, Evanston, and Dr. Alexander McCurdy, Westminster Choir College, Princeton, N. J., were present but are not in the photograph.

Eleven students attended the course of instruction provided this year. Classes were conducted every day by Professor Arthur L. Bigelow and Dr. Alexander McCurdy, head of the organ department of the Curtis Institute of Music, Philadelphia, and Westminster Choir College. A full course covering the playing of Schulmerich twenty-five-note English type "carillon bells" and sixty-one-note Flemish type "carillon bells" with organ was offered. This school is conducted by Schulmerich Electronics, Inc., of Sellersville, Pa. The next school will be held in the spring of 1950.

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Charles D. Walker

Soloist in Program

at Paris Cathedral

A capacity audience filled the American Cathedral in Paris May 27 to hear a program of music for chamber orchestra and organ, performed by the Orchestre de Chambre de Paris, conducted by Pierre Duvauchelle, with Charles Dodsley Walker as organ soloist. The program was made up of these works of Italian masters: Canzona for organ, Gabrieli; Concerto Grosso, Geminiani; Sonata for two violins and organ, Vivaldi; Prelude for organ, Martin; Fugue for organ, Frescobaldi; "Toccata e Suonata for Strings," Frescobaldi, and Concerto for two violins and orchestra, Vivaldi, and the following Bach numbers: Third Brandenburg Concerto (Allegro Moderato-Allegro); two chorale preludes for organ ("O Man, Bewail Thy Grievous Sin" and "I Call to Thee") and Sinfonia in D minor for organ and orchestra (Cantata 146).

Writing in the Paris newspaper *Arts*, the French critic Claude Chamiray said of the concert:

In the American Cathedral on the Avenue George V, the Orchestre de Chambre de Paris, conducted by Pierre Duvauchelle, gave an excellently chosen program of works of old Italian masters and J. S. Bach. * * * The organist of the cathedral, Charles Dodsley Walker, who was heard as organ soloist and with the orchestra, is an executant who plays with restraint and clarity, qualities which are appreciated where the organ is concerned. Moreover, the instrument impressed us as being excellent and the architecture of this cathedral particularly suitable for musical performances. It has (at least from the place where we were sitting) exactly the right amount of resonance and even in the exultant Brandenburg Concerto No. 3 the carefully produced sonority of the Duvauchelle ensemble came through without distortion. This concert was a success—an unapplauded success because of its location, but nonetheless a real one.

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Church Building to Cost \$1,250,000—
Provision Made for Future Additions and to Provide Sufficient Immediate Resources.

The Wicks Organ Company of Highland, Ill., has been awarded a contract through Herman Boettcher, Texas representative, for a four-manual organ to be installed in the \$1,250,000 edifice being built by the Gaston Avenue Baptist Church of Dallas.

Dr. W. Marshall Craig, the pastor, who has headed the congregation for over twenty-two years, is in great demand everywhere as an inspiring speaker, and under his leadership the church has increased amazingly from 1,800 to 6,500 members. The music department includes Gale Dunn, minister of music; Mrs. Lynn Watson, organist, and Robert Cobb, assistant organist. Seven graded choirs under Mr. Dunn's direction provide varied and inspiring choral work.

With plans in mind for increasing the size of the organ, Wicks technicians have provided by extending ranks and borrowing to give the instrument greater playing facility now. This does away with the blank stops that would normally be on the console, and permits future additions without disturbing the wiring from console to organ.

A study of the following stop specifications shows the tonal resources of this organ:

GREAT ORGAN.

1. Gemshorn, 16 ft., 85 pipes.
2. First Diapason, 8 ft., 61 pipes.
3. Second Diapason, 8 ft., 61 pipes.
4. Third Diapason, 8 ft., 61 pipes.
5. Doppel Flöte, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 notes.
7. Hohl Flöte (from No. 30), 4 ft., 61 notes.
8. Octave, 4 ft., 61 pipes.
9. Gemshorn, 4 ft., 61 notes.
10. Twelfth, 2 2/3 ft., 61 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Chimes (prepared for), 25 tones.
13. Harp (prepared for), 49 tones.

SWELL ORGAN.

14. Lieblich Gedeckt, 16 ft., 73 pipes.
15. Geigen, 8 ft., 73 pipes.
16. Salicional, 8 ft., 85 pipes.
17. Voix Celeste, 8 ft., 61 pipes.
18. Flauto Dolce, 8 ft., 85 pipes.
19. Dolce Celeste, 8 ft., 61 pipes.
20. Rohr Gedeckt, 8 ft., 73 notes.
21. Violina, 4 ft., 73 notes.
22. Flute, 4 ft., 73 notes.
23. Flautina, 2 ft., 61 notes.
24. Plein Jeu, 3 rks., 183 pipes.
25. Trumpet, 8 ft., 85 pipes.
26. Clarion, 4 ft., 73 notes.
27. Vox Humana (in separate box), 8 ft., 73 pipes.
- 27a. Oboe (synthetic), 8 ft., 61 notes.

CHOIR ORGAN.

28. Contra Dulciana (T.C.), 16 ft., 85 pipes.
29. English Diapason, 8 ft., 73 notes.
30. Concert Flutte, 8 ft., 73 pipes.
31. Gemshorn, 8 ft., 73 notes.
32. Gemshorn Celeste, 8 ft., 61 pipes.
33. Dulciana, 8 ft., 73 notes.
34. Unda Maris, 8 ft., 61 pipes.
35. Nacht Horn, 4 ft., 73 pipes.
36. Dulciana, 4 ft., 73 notes.
37. Nazard, 2 2/3 ft., 61 notes.
38. Piccolo, 2 ft., 61 notes.
39. Clarinet, 8 ft., 73 pipes.
40. English Horn, 8 ft., 73 pipes.

SOLO ORGAN.

41. Stentorphone, 8 ft., 73 pipes.
42. Flauto Mirabilis, 8 ft., 73 pipes.
43. Gross Gamba, 8 ft., 73 pipes.
44. Gamba Celeste, 8 ft., 61 pipes.
45. French Horn, 8 ft., 73 pipes.
46. Trombone, 16 ft., 85 pipes.
47. Tuba, 8 ft., 73 notes.
48. Clarion, 4 ft., 61 notes.

ANTIPHONAL ORGAN.

(Floating.)

49. Diapason (prepared for), 8 ft., 61 pipes.
50. Echo Flute (prepared for), 8 ft., 73 pipes.
51. Echo Salicional (prepared for), 8 ft., 61 pipes.
52. Vox Angelica (prepared for), 8 ft., 49 pipes.
53. Fern Flöte (prepared for), 4 ft., 61 notes.
54. Chimes, 25 notes.

PEDAL ORGAN.

55. Resultant, 32 ft., 32 notes.
56. Principal, 16 ft., 32 pipes.
57. Subbass, 16 ft., 32 pipes.
58. Gross Gamba, 16 ft., 32 notes.
59. Gemshorn, 16 ft., 32 notes.
60. Lieblich Gedeckt, 16 ft., 32 notes.
61. Quinte, 10 2/3 ft., 32 notes.
62. Octave, 8 ft., 32 notes.
63. Cello, 8 ft., 32 notes.
64. Gedeckt, 8 ft., 32 notes.

65. Gemshorn, 8 ft., 32 notes.
66. Gross Flöte, 8 ft., 32 notes.
67. Mixture, 3 rks., 96 notes.
68. Super Octave, 4 ft., 32 notes.
69. Nachthorn, 4 ft., 32 notes.
70. Trombone, 16 ft., 32 notes.
71. Tuba, 8 ft., 32 notes.
72. Clarion, 4 ft., 32 notes.

SMALL ORGANS OF MODERN

DESIGN MADE BY DURST & CO.

A newly-designed small organ of four or three sets of pipes, unified to give it the maximum flexibility, is announced by Durst & Co. of Erie, Pa., well-known makers of organ parts and supplies for many years. These instruments have completely modern consoles, according to A.G.O. measurements, and are designed to constitute an attractive addition to any church, school, home or other place. The consoles are of modern design and only 46 inches in height. A plastic lucite music rack replaces the old-style type. New type neoprene reinforced flexible conductors are used throughout. The instrument is so constructed that it can readily be installed.

These organs are available from stock, with or without casework, in any desired finish.

The stop specification of the organ of four ranks, with detached console, is as follows:

GREAT ORGAN.

- Open Diapason (T.C.), 16 ft., 49 notes.
- Bourdon (T.C.), 16 ft., 49 notes.
- Contra Salicional (T.C.), 16 ft., 49 notes.
- Open Diapason, 8 ft., 61 notes.
- Stopped Diapason, 8 ft., 61 notes.
- Viola, 8 ft., 61 notes.
- Dulciana, 8 ft., 61 notes.
- Principal, 4 ft., 61 notes.
- Flute d'Amour, 4 ft., 61 notes.
- Violin, 4 ft., 61 notes.
- Dulcet, 4 ft., 61 notes.
- Fifteenth, 2 ft., 61 notes.
- Chimes, 20 tubes.

SWELL ORGAN.

- Lieblich Gedeckt (T.C.), 16 ft., 49 notes.
- Open Diapason, 8 ft., 61 notes.
- Stopped Flute, 8 ft., 61 notes.
- Salicional, 8 ft., 61 notes.
- Dulciana, 8 ft., 61 notes.
- Octave, 4 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Violin, 4 ft., 61 notes.
- Dulcet, 4 ft., 61 notes.
- Nazard, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Tremolo.

PEDAL ORGAN.

- Bourdon, 16 ft., 32 notes.
- Open Diapason, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Octave, 4 ft., 32 notes.

Balanced swell and crescendo pedals are provided, with crescendo, wind and current indicators and electric motor, blower and rectifier.

The new organs are sold, installed and serviced by organ men in the purchaser's locality and are guaranteed by Durst & Co.

ORGAN FOR HISTORIC CHURCH

BUILT BY NEILL-JOHNSON

The First Presbyterian Congregation of Connecticut Farms, Union, N. J., has awarded the contract for a two-manual organ of about twenty ranks and chimes to the Neill-Johnson Company of Upper Montclair, N. J.

The organ will be installed in two chambers on the left side of the chancel behind casework and grilles. Some of the pipework from the former memorial organ will be used in the new instrument. The console will be of the all-electric stopkey type. The church is being enlarged and a new chancel and furnishings are being installed. Installation is planned for October. Miss Elizabeth Engelmann is organist and director. Charles L. Neill of the Neill-Johnson Company prepared the specifications.

First Church was organized by the early settlers, a group of about twenty-five families led by the Rev. Abraham Pierson, in 1667, settling that portion of Union Township known as Connecticut Farms. George Washington, passing through to Morristown, commented on Connecticut Farms as the "Garden of New Jersey." The original frame church structure was built at an early date and was burned to the ground in 1780 by the British. The battle of Connecticut Farms served a real purpose in retarding the enemy and thereby making possible preparations by the Minute Men of Springfield to wage the decisive battle there which forced the enemy to retreat. The shooting of Mrs. Caldwell, wife of the famous preacher, served to incite many against the enemy. The church was rebuilt in 1785 and has been remodeled from time to time.

SCALING

Scaling has to do with the method of balancing power and timbre between pipes throughout the compass of the stop. One way to approach this is to adopt a diameter size of one pipe and then express a constant change of diameter from pipe to pipe by means of a ratio.

If the ratio is such that the diameter is reduced by half on the seventeenth pipe, the stop will have a full bass and comparatively narrow, weak trebles. If the stop halves on the twenty-second pipe, the trebles will be of greater width than in the former example.

The adoption of any fixed ratio neglects the consideration of variables inherent in the placement of the organ, the acoustics, and the human ear itself. Art examines but must remain independent of formulae such as these. Proper trebles give ease of speech and a fine grip on the tone. Squeaky trebles that pierce the tonal texture are usually those improperly scaled and forced into giving more tone than natural. Fluty basses that obliterate the clarity of the lower portion of the compass come from the reciprocal of the above situation.

Materials, workmanship and effort may be commendable. However, quality shows in the music only when the scaling has been born of artistic experience.

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PORTLAND, ME., LURES GROUP IN NORTHEAST

FINE CONVENTION PROGRAM

Recitals and Papers of Special Interest—Small Organ's Possibilities Demonstrated—Trip to Lewiston to Hear Piché.

The Portland, Maine, Chapter of the A.G.O. was the host to the Northeastern regional convention June 28, 29 and 30. An attractive program had been mailed to all members in the region and was the means of luring many to Portland.

The convention was opened in the City Hall Auditorium at 3 o'clock. Alfred Brinkler, the regional chairman, introduced the city manager, Lyman S. Moore, who welcomed the delegates to Portland on behalf of the city council. Douglas L. Rafter, A.A.G.O., of Manchester, N. H., then played a stirring program. He is no stranger to the famous Kotschmar memorial organ, having played in the summer series for the last ten or twelve years.

The members then adjourned to the vestry of the Chestnut Street Methodist Church, next door to the hall, where, with Dean Malcolm W. Cass of Portland presiding, a paper was read by Peter Waring on "Music in the Small College." Mr. Waring has been instructor in music at Bates College, Lewiston, for two years and goes to Wellesley College in the fall as lecturer in music and director of the choir. He gave a very interesting account of the aims and objects of a music department in a small college, with its limitations.

The second recital was played in the evening by Miss Edna Parks of Green Mountain Junior College in Vermont, on the beautiful Skinner organ in St. Luke's Cathedral. She presented a brilliant program, concluding with the "Litanies" by Alain, one of the set pieces for the fellowship examination next year.

After the recital a social time was enjoyed in the parish-house. Refreshments were served by the women of the Portland Chapter. This proved to be one of the highlights of the convention, as it gave everyone a chance to get acquainted and set the keynote of friendliness for the succeeding days.

Wednesday morning the convention met in the parish-house of the People's Methodist Church in South Portland. Irving D. Bartley, F.A.G.O., dean of the New Hampshire Chapter, presided. A clever paper was read by Richard W. Harvey, A.A.G.O., Ch.M., on "The Use of the Organ in the Church Service." It aroused a good deal of discussion.

This was followed by a recital by Dr. Malcolm W. Cass on the very small organ in the church. It was a clever demonstration of what can be done on an instrument of only seven registers, with a full complement of couplers. The console has three manuals, with no stops as yet on the choir. Dr. Cass received many compliments on the variety he was able to infuse into the program.

At noon, in the Eastland Hotel, deans, sub-deans and deans-elect, with the recitalists and speakers, were entertained at luncheon by the host chapter. They then went to the second recital in the City Hall, where a lovely program was beautifully played by Lindsay Lafford, F.A.G.O., of Hobart College, Geneva, N. Y.

At 7 o'clock the members left by bus and cars for Lewiston, a drive of thirty-five miles, to hear a stunning program by Bernard Piché on his gorgeous Casavant organ in St. Peter and Paul Church. He played an exacting all-Bach program and it was not known until afterwards that he had arisen from a sickbed in order not to disappoint the convention.

On Thursday morning a brief business session was held in the parish-house of St. Luke's Cathedral. The regional chairman presided. An invitation was extended by the New Hampshire Chapter for the next regional convention, in 1951, to be held in Manchester, N. H. The invitation was unanimously accepted. Reports were made by the deans of the activities of their chapters during the past year. Harris S. Shaw, the regional chairman from Boston, gave an outline of some of the events that may be expected next year at the national convention. Mr. Brinkler then turned the meeting over to Dean Harvey of Vermont, who introduced Mr. Shaw as the speaker of the

morning, with a paper on "Choir Management." It was a fruitful topic and brought out many questions on the problems that come up in conducting a choir.

At 10:30 the semi-finals for the young organist contest were held in the cathedral. There were four contestants—Miss Jean Hersey came from Massachusetts; Berkley Peabody, a Bowdoin College student, represented the Portland Chapter; Alden Center came from New Hampshire Chapter and Herbert White from the Lewiston Chapter. The judges were Homer Humphrey of the New England Conservatory, Lindsay Lafford and Richard Harvey. They selected Berkley Peabody as the winner and voted that he should compete in Boston next year in the finals. His home is in Providence, R. I., and he played the third movement of Sonata 3, by Hindemith; "Noel," d'Aquin, and the Toccata in F, Bach. All the contestants played well and everyone felt that it was a most interesting occasion.

The final recital of the convention was given at the City Hall that afternoon, when a colorful program was played by Edouard Nies-Berger, official organist of the New York Philharmonic Symphony Orchestra. He was most enthusiastic in praising the resources of the Kotschmar memorial organ, built by Austin.

The convention closed with a banquet at the Eastland Hotel attended by fifty. Alfred Brinkler presided. Mr. Shaw gave greetings from the Massachusetts Chapter, Mr. Nies-Berger spoke of his long years of friendship with Dr. Albert Schweitzer, who had just arrived in New York, and Ernest M. Skinner, the veteran organ builder, gave some of his many reminiscences.

Following are the recital programs presented at the convention:

By Douglas L. Rafter, A.A.G.O.—Trumpet Voluntary, Purcell; Prelude, Clerambault; Fugue in E flat major ("St. Anne's"), Bach; "Carillon," DeLamarter; "Piece Heroique," Franck; Canon in B minor, Schumann; Aria, Peeters; "West Wind," Rowley; Toccata, "Deo Gratias," R. K. Biggs.

By Miss Edna Parks—Prelude, Fugue and Chaconne, Buxtehude; "Benedictus," Couperin; Flute Solo, Arne; Fantasie and Fugue in G minor, "Ich ruf zu Dir, Herr Jesu Christ," "Erbarm' Dich mein" and Sonata 5, Allegro, Bach; Prelude, Fugue and Variation, Franck; "Le Jardin suspendu" and "Litanies," Alain.

By Dr. Malcolm W. Cass—"Come, Sweet Death," Bach-Pox; "Christ Lay in the Bonds of Death," Bach; "Green-sleeves," Purvis; Allegro Moderato e Serioso, Sonata in F minor, Mendelssohn; "Bourree et Musette," Karg-Elert; "Song of the Basket Weaver," Russell; "Aberystwyth," Whitney; Chorale in A minor, Franck.

By Lindsay Lafford, F.A.G.O.—Introduction and Fugue in E flat, James Nares; Larghetto in F sharp minor, Wesley; "Tempo di Gavotta," West; Chorale Prelude on the "Old 104th," Parry; Allegro Maestoso, Sonata in G major, Elgar; "Folk tune," Whitlock; Tuba Tune, Cocker; Solemn Adagio, Rowley; Scherzo, Grace; "Mr. Ben Jonson's Pleasure," Milford; Ostinato, Colin Ross.

By Bernard Piché—Bach program: Fantasie and Fugue in G minor; Prelude and Fugue in D major; "Come, Saviour of the Gentiles"; Passacaglia and Fugue; Two Sinfonias, arranged by Guilmant (from Cantata No. 104 and from Cantata No. 29); Prelude and Fugue in A minor; Toccata in F major.

By Edouard Nies-Berger—Prelude and Fugue in G minor, Frescobaldi; Elevation ("Tierce en Taille"), Couperin; Introduction, Allegro and Air from Westminster Suite (arranged by Whitehead), Purcell; Doric Toccata, Bach; Variations on "Weinen, klagen" and "Crucifixus" of B minor Mass, Liszt; "Colloquy with the Swallows" and "Beatitude," Bossi; Pastorale, Marie Joseph Erb; "Pageant of Autumn," Sowerby.

JAMES G. BENNETT TAKEN BY DEATH IN COLUMBUS, OHIO

James G. Bennett, a prominent organ builder and maintenance man of Columbus, Ohio, died June 28 of a heart attack.

Mr. Bennett had devoted his life to designing, building and maintaining organs and was called upon by churches throughout Ohio and West Virginia. He leaves his widow, Bertha Mae Bennett, who was his constant companion and who assisted him in his work. Also surviving is a brother, William J. Bennett, secretary-treasurer of the Buckeye Steel Casting Company of Columbus.

Mr. Bennett was a member of the American Guild of Organists, the Indianola Methodist Church, the Clintonville Music Club, the Knights of Pythias, the Royal Arcanum and the Columbus Homecraft Club.

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All zinc bases to be given a coat of lacquer, or varnish after being washed, and wherever necessary new slide tuners to be furnished for all metal pipes. All reed pipes should be taken apart, the barrels and boots washed and varnished and the tongues and eschallots burnished with crocus cloth.

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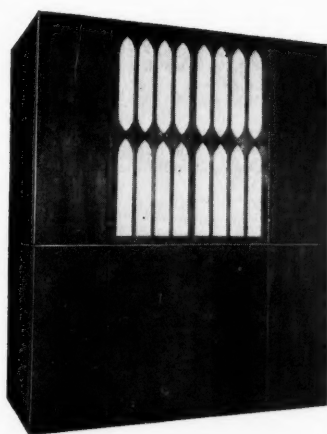
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Symbolism as Shown in Chorale Preludes of Bach Is Studied

[The following is the text of a paper read at a meeting of the Metropolitan New Jersey Chapter of the American Guild of Organists.]

By ELEANOR LAWRY

Symbolism in Bach's music has been discussed by such eminent writers as Spitta, Pirro, Schweitzer, Parry, Newman, Terry, Frotcher, Schering, Harvey Grace, Hans David, Bukofzer and others. Perhaps the first question which comes to mind is: What do these writers mean by symbolism? In general, they are referring to the devices by which music conveys the meaning of a text—sung, as in the cantatas, or implied, as in the chorale preludes. These devices include specific melodic or rhythmic patterns associated with definite sentiments such as joy, grief, etc.; and word painting, especially when movement or direction is indicated. They have always been a part of music. One recalls that from antiquity the very essence of Oriental music has been an elaborate system of melodic formulae known in India as *ragas*, in Arabia as *maqamat*, having specific association with sadness, tranquility and the like, as well as definite cosmic connotations. Nor can Chinese music be separated from its cosmological significance. The music of western civilization inherited the tradition of melodic formulae, but used them with less complexity. Occidental music abounds also with examples of word painting, such as the florid melismas which give exuberance to the "Alleluia" of Gregorian chant and the highly descriptive treatment of the sixteenth-century madrigal.

In the baroque era, c. 1600-c. 1750 (note that its termination coincides with the death of Bach), symbolism, as manifested in the *Affektenlehre*, was of paramount importance. A thoroughly satisfactory English equivalent of the term *Affektenlehre* has yet to be found. Literally it means the doctrine of affects; but then the term "affects" requires definition. According to Webster, this noun is an obsolete term for affection. Hence a new difficulty arises because "affection" usually suggests a fond or kindly feeling. But it is also defined as an attribute, an essential characteristic. Carrying this slightly farther, we find that an attribute is also a conventional symbol—for example, a club is the attribute of Hercules. Through this labyrinth we arrive at an understanding of the baroque concept of *Affekt*. The *Affektenlehre* was founded on the ancient relationship between music and rhetoric. In this relationship the text was the dominating factor. Without the text the musical attributes would be ambiguous, as will be illustrated later in discussing Bach's chorale preludes.

A few important facts must be kept in mind with regard to the *Affektenlehre*. It is an intellectual cataloguing of general attitudes or states of mind which have their musical counterparts in certain motifs or figures. Even when referring to joy, sorrow and the like, the musical analogy has nothing in common with the emotional abandon of nineteenth-century romanticism. Baroque symbolism covers the whole gamut of stylized feelings, but it does not play one against another in marked contrast. The aim is rather to determine the predominant idea of a text and to reproduce that idea in music by means of a composite of the figures or motifs which intensify and qualify it. A realization of this principle is essential to an understanding of Bach's chorale preludes.

Illuminating also is the explanation of music as a tone speech by Bach's celebrated contemporary, Mattheson, in his "Vollkommene Capellmeister," 1739. Two outstanding elements of this tone speech were the *locus notationalis*, relating to such devices as imitation, inversion, canon and fugue; and the *locus descriptivus*, having to do with the pictorial or symbolic aspect. By no means were these devices regarded as restricting the freedom of the composer, but were held to be a stimulus to the art of composition. They are to be found to some extent in all categories of baroque music, one of which is the chorale prelude, which reached its full flowering in the works of Bach.

The chorale prelude is unique in being instrumental music based on a text. As an integral part of the Lutheran service, it usually preceded and was a variation of the hymn appropriate to the ecclesiastical season. The hymn was followed by the Gospel. That it was the duty of the organist to anticipate in the prelude the spirit of the text to be sung was pointed out by various seventeenth and eighteenth century writers, including Praetorius, Werkmeister, Neidhardt, Kuhnau and Mattheson. Mattheson says further that from 1704 printed texts began to be distributed among the congregation. He tells also of an organist at Stralsund, Christoph Raupach, who sometimes performed musical allusions on the organ on Sunday afternoons and had chorale verses distributed among the listeners to facilitate their understanding of the music. From one of Bach's pupils, Johann Gottlieb Ziegler, comes evidence that Bach stressed the importance of playing the chorales "not just offhand, but in accordance with the affect of the words." Ziegler made this statement when applying for the post of organist at the Liebfrauenkirche in Halle in 1746. He did not get the job, which was given instead to Bach's son, Wilhelm Friedemann. How Bach himself portrayed the text is best ascertained by a study of his settings of chorale preludes, about 143 of which have come down to us.

Before entering upon a discussion of some of them, the fact must be emphasized that no symbolic relationship exists between the text and the melody of the chorale. These melodies were of various origins, secular as well as sacred, and when the texts of the Lutheran hymns were fitted to them the same melody was often used for more than one text. Furthermore, the different texts associated with one melody often show wide contrast of character. The association of text and melody, then, was merely a matter of finding a tune to fit the meter of the verse. Further confusion was caused by the lack of uniformity in this choice among different churches of the same locality.

"No church of this city sings the melodies like any of the others," complains Mattheson. The disturbance thus caused in the era of the *Affektenlehre* can readily be imagined.

"The melody must promote the same *Affekte* that the text arouses in us," says Jacob Adlung in 1783.

However, the chorale melody, having definite associations at least to a particular congregation and in many instances to a much larger number of people, served as a *cantus firmus* to which the organist added the musical attributes that the text suggested to him.

In Bach's "Orgelbüchlein" the majority of the preludes have the uninterrupted *cantus* in the soprano. The accompanying polyphony of these brief pieces consists of the recurrence of motifs depicting the central idea of the text.

In "Durch Adams Fall" the "fall" is proclaimed by widely spaced intervals in the bass. Any such interval would suggest a fall. The interval of a fifth was chosen by Buxtehude when he set this chorale. But Bach uses a seventh, usually a diminished seventh, thus intensifying the imagery by adding to it the idea of Adam's degradation. The cause of Adam's sin, explicit in the text, is portrayed through the serpentine windings of the chromatic inner part.

The same chromatic motive occurs in "O Mensch, bewein," especially in the alto and tenor of the setting of the last three lines of the text, expressing the belief that Christ died for our sins. Nor is it coincidence that one of Bach's own interpretative indications, an *adagissimo*, appears above the last word of the concluding line—"wohl an dem Kreuze lange." The florid embellishment of the *cantus* is characteristic also of the preludes expressing grief. An occasional chromatic progression in the pedal part serves to intensify further the feeling. Still another of the motifs associated with grief appears briefly, and in descending form, as the basis of the chorale prelude "O Lamm Gottes unschuldig."

Chromaticism as a means of expressing sadness or grief is by no means novel. It occurs in the sixteenth-century madrigals, in pieces by Schütz and in the chorale preludes of some of the early Bachs as well as in many of J. S. Bach's compositions. But it is difficult to imagine twelve measures of music more highly steeped in it than those comprising "Das Alte Jahr." Among the alto, tenor and bass chromatic figures occur simultaneously in imitation both in parallel and in contrary motion. It even pene-

trates into the fifth measure of the embellished *cantus*. The word "vergangen" is exploited to the fullest.

After the passing of the old year the new year is "rung in" by one of the most joyful pieces Bach ever wrote—"In Dir ist Freude." Contrary to the usual *cantus* type, the opening motif permeates all the voices, even the pedal. But in general the pedals peal forth a carillon of gladness by means of an ostinato figure. The use of the carillon, according to Jacob Adlung, was permitted only for the most joyful occasions. (A similar though not as striking ostinato occurs in "Heute Triumphiret Gottes Sohn.") The other voices, not engaged in *cantus* material, contribute further to the joyousness of the piece by keeping up a constant flow of eighth-note passages. Schweitzer feels that the trills near the end correspond to the "alleluia" of the text.

Joy is also expressed through the rhythmic pattern used throughout "Mit Fried und Freude," "Wer nur den lieben Gott," "Erschienen ist der Herrliche Tag," to cite only a few examples. A different kind of joy, which Schweitzer, in his elaborate codification of Bach's motifs, calls "beatific peace" is evident in such works as "Jesu, meine Freude," in which the dominant expression of the text is that of longing and trust. The typical rhythm associated with chorale preludes of this kind is slightly altered. The appearance of this rhythmic pattern in "Alle Menschen müssen sterben" may at first seem incongruous. But Bach chooses to stress the joy of the after life promised to all believers, rather than the sadness of death.

A descriptive gesture often is suggested in the bass of a chorale setting. In "Puer Natus" the upward leap, followed by a few notes descending scale-wise in syncopated rhythm, has often been described as the genuflections of the Wise Men before the manger. The inner parts reflect joy by continuous motion in eighth notes. A similar bass, likewise suggesting obedience to the Saviour, is used in "Christum wir sollen loben schon." The alto, as *cantus firmus*, is surrounded by a joyous flow of sixteenth notes.

Perhaps the same kind of bass in "Da Jesu an dem Kreuze stund" reflects the idea of Jesus bowing to the will of God, which is conveyed in the Seven Last Words. Terry goes so far as to say: "Were not Bach so naïve in his literalness, it would be extravagant to interpret the seven octave leaps upward (bars 3, 4, 5, 6, 7, 9, 10) * * * as expressing physical effort of the dying Saviour to speak the last seven words." This would remain a matter of personal opinion except for the fact that there is a leap in the first measure which Terry must have overlooked, making a total of eight. They do not always recur on the same beat of a measure, nor do they coincide with the opening or close of a line of the text. If anything, they seem to introduce rather than conclude the bass motif which varies in length. Schweitzer sees in this figure "the drooping of the exhausted body of Jesus on the cross" and classifies it under step motifs of an uncertain and wavering kind, representing lassitude. The rhythm elsewhere associated with joy is unmistakably present in the alto, but here it always has a downward pull. The tenor is occupied with a fairly constant flow of sixteenth-note passages which ascend only to join the alto in its downward progression.

Other chorale preludes using syncopated bass figures are "Herr Gott, nun schenke den Himmel auf" and "Hilf Gott dass mir's gelinge." Particularly effective is the ceaseless motion of descending and ascending sixteenth-note scales in "Vom Himmel kam der Engel Schaar." As we all know, ascent or descent has been represented by a scale in the appropriate direction since the earliest examples of text settings. But Bach here makes it the paramount idea of the entire chorale prelude. From the text we know that the descent and ascent of the angelic host is being portrayed and thus have our clue to the interpretation of the piece. Kuhnau used the same idea in setting this chorale.

The scale passages of "Ach wie flüchtig, ach wie nichtig" would seem to be an elaboration of the word "flüchtig," thus suggesting a fleeting character rather than directional word painting. Harvey Grace thinks that "wie nichtig" is expressed by the three-note motif in the pedal part.

Among the four-part chorale preludes of the "Orgelbüchlein" there is one trio—"Ich ruf zu Dir." Beneath the expressive *cantus* winds a middle voice in quiet figuration (the slurs are Bach's) while the bass pulsates in step-wise progression. This work has been called an example of purely instrumental writing. As Bukofzer points out, the pictorial or symbolic aspect has its complement in the abstract figure of purely musical meaning.

As a rule Bach adheres to the baroque principle of highlighting the *Affekt* which he considers to be the synthesis of the text. This *Affekt*, as previously mentioned, is made up of related motifs which appear simultaneously throughout the com-

position. Seldom does Bach reflect in the music the consecutive thoughts of the text. But in a setting of "Jesus Christus, unser Heiland" each of the four lines of the text is accompanied in turn by music symbolically suited to it. With the first line, identical with the text, is coupled the syncopated motif; the second, "Der von uns den Zorn Gottes wand," has a rhythmic motif suggestive of flagellation; chromaticism, as would be expected, is used for "Durch das bitter Leiden sein"; the fourth line, "Half er uns aus der Höllelein," has a short ascending scale-motif which Schweitzer associates with the Resurrection. The music to the third verse of "O Lamm Gottes" similarly follows the narrative of the text.

In many of these later chorale preludes, which in some cases are revisions of earlier ones, Bach appears to be occupied with contrapuntal intricacies. The simple chorale melody no longer is treated as an uninterrupted *cantus*, but each line is prefaced by an interlude sometimes longer than the phrase of chorale melody which it precedes. The form of these pieces is suggestive of a concerto because of the contrast of solo and *tutti*, especially since the interludes are frequently derived from the chorale melody. When this alternation occurs in "Schmücke Dich," it is noteworthy that the figuration "adorns" the accompaniment only when the *cantus* is temporarily silent. The same arabesques are used to "adorn" both *cantus* and interlude in turn. This piece has been described as a sarabande by those who hold that dance movements are inherent in many of the chorale preludes. Since the dance movements were linked with the doctrine of humors, a piece in a particular dance form would, *ipso facto*, reflect a certain general humor. "Schmücke Dich" was greatly admired by both Schumann and Mendelssohn and was played by the latter in St. Thomas' Church at a concert given to further the erection of a monument to the memory of Bach. "An Wasserflüssen Babylons" is in the style of a sarabande also and has much the same structural plan as "Schmücke Dich," each line of the *cantus*, which is in the tenor, being preceded by a contrapuntal treatment of its initial motif. Bach does not choose to portray the river, as he does in "Christ, unser Herr, zum Jordan kam." Harvey Grace considers this to be a tranquil setting, rather than a sad one reflecting the homesickness expressed in the 137th Psalm. He suggests that perhaps Bach was thinking of the hymn "Ein Lämmlein geht und trägt die Schuld" that was often sung to the melody of "An Wasserflüssen Babylons." Bach's improvisation on this chorale won the praise of the famous organist Reinken, who made the frequently quoted comment: "I thought this art was dead, but now I know that it lives on in you." Incidentally, Reinken's florid setting of this chorale is one of his three surviving works.

Throughout Bach's life he was occupied, at intervals, with chorale settings. In fact, his last work, dictated in his blindness to his son-in-law and pupil, Altnikol, was a setting of "Wenn wir in höchsten Nöthen sein," which differs markedly from the earlier one in the "Orgelbüchlein." The *cantus* is now stripped of its former embellishments and each line, as in "Schmücke Dich" and "An Wasserflüssen Babylons," is preceded by a contrapuntal preface section derived from *cantus* material. The plan in "Wenn wir in höchsten Nöthen sein" is particularly intricate. Not only is each line of the *cantus* anticipated by its treatment in diminution among all the voices, but the theme in diminution is combined with the appearance of the *cantus* in normal time values. In the later version one of the joy motifs not characteristic of the earlier setting is evident. Its use here has much the same significance as in "Alle Menschen müssen sterben."

In 1754 admiration for this work was expressed by Johann Michael Schmidt, a Leipzig theologian, under rather curious circumstances. Apparently a Frenchman had invented a statue that could play some pieces on the flute. This brought forth Schmidt's observation that "no one has yet invented an image that thinks, or wills, or composes. * * * Let anyone who wishes to be convinced look at * * * the chorale which Bach dictated in his blindness to the pen of another. * * * I am sure that he will soon need his soul if he wishes to observe all the beauties contained therein, let alone wishes to play it to himself or to form a judgment of the author. Everything that the champions of materialism put forth must fall to the ground in view of this single example." This chorale prelude is also known as "Vor Deinen Thron."

In the baroque era a distinction was made between church, opera and chamber music style. The church style, always more conservative, tended to be polyphonic. The music of the opera, on the contrary, was predominantly homophonic in structure. Its *Affekte* were concerned primarily with reflecting nature. Conflict between the two styles was bound to occur, and we have evidence in the writ-

ings of the period that it did occur. Church organists are warned against introducing operatic innovations into their music. But Schiebel, a pupil of Kuhnau, defends the practice on the ground that both church music and opera music are concerned with depicting the *Affekte*, the former portraying spiritual, the latter worldly joy or grief. Bach was accused by a contemporary critic and former pupil, J. A. Scheibe, in his "Critischer Musicus," 1737, of obscuring the *Affekte* with polyphony. Another professional critic, Lorenz Mizler, sprang to Bach's defense, saying that "if Mr. Bach at times writes the inner parts more fully than other composers, he has taken as his model the music of twenty or twenty-five years ago. He can write otherwise, however, when he wishes. Anyone who heard the music that was performed by the students at the Easter Fair in Leipzig last year, in the Most High Presence of his Royal Majesty in Poland, which was composed by the Capellmeister Bach, must admit that it was written entirely in accordance with the latest taste, and was approved by everyone. So well does the Capellmeister know how to suit himself to his listeners."

Thus we see that the secular style had gained the ascendancy. It penetrated the sacred domain and brought about a decided change in church music. This change was taking place in the same period in which Bach was producing many of his immortal sacred compositions. However, neither Bach nor any other composer was concerned over the immortality of his works. They were composed to supply music for a particular occasion, emphasis being placed on having new music for the event. Small wonder, then, that after Bach's death his compositions in general, and his sacred works in particular, including the chorale preludes, were known to only a few connoisseurs. His oldest son, Wilhelm Friedemann, carried on his father's tradition to the best of his ability, but could not compete with the newer trend in church music. As for C. P. E. Bach, his creative bent was directed toward the homophonic idiom.

When J. S. Bach's chorale preludes, separated from their vital association with a religious service, came to the attention of posterity, much of their true significance was lost. Especially was this the case outside of their native Germany, both because the chorale melodies were not as well known to musicians of later periods and because their association with specific texts had been overlooked. In the light of these remarks a story related by Charles Marie Widor is pertinent. Widor confessed to one of his pupils who had a special predilection for Bach's chorale preludes that these pieces were enigmatic to him in many respects, especially in the relationship between the chorale melody and the contrapuntal motives.

"The more I study them the less I understand them," concluded Widor.

To which the pupil replied: "Naturally many things in the chorales must seem obscure to you, for the reason that they are explicable only by the texts pertaining to them."

Whereupon the pupil, an Alsatian, having fluent command of both French and German, translated some of the texts from memory. Widor then asked his pupil to write a little essay on this subject for the benefit of French organists. The pupil was Albert Schweitzer. The essay, which was published six years later, in 1905, was Schweitzer's two-volume biography of Bach. It was preceded by a few and followed by many more books by various authors in which symbolism in Bach's music received consideration.

It is interesting to note the trend of opinion expressed by those prominent music historians who have written on Bach's use of symbolism. With the exception of Spitta's biography, which appeared in 1880, their publications date from our present century. Spitta is well aware of the symbolic aspect in Bach's music as well as in the music of his predecessors. He even makes the statement that the organ chorale has become and must remain too closely united with the hymn to be treated only on musical principles. But he stresses even more strongly the structural aspects of the music. Firro, in "L'Esthétique de Jean Sebastian Bach," points out likewise that the same symbolic devices found in Bach's works were used by his predecessors. Parry, in speaking of the mystic character of the chorale preludes, says "such work is possible only under special conditions, when the man and the moment are constant. Bach represented a phase of religious expression in music which cannot recur."

Schweitzer supplies us with the most nearly complete codification of symbolic motifs used by Bach. But in his enthusiasm he attributes to Bach the invention of a musical language as well as the unique distinction of being the first to express the thoughts of the text in the accompanying parts of the chorale prelude. This in spite of his realization that Bach grew up in the period of the

Affektenlehre! As the solution to why Bach did not set many of the chorale preludes intended for the "Orgelbüchlein," Schweitzer suggests that their texts lacked strong pictorial or symbolic connotations. Oddly enough, the person who refutes this idea is none other than Ernest Newman, who translated Schweitzer's two-volume treatise into English. "Nothing is more certain," writes Newman, "than that Bach, when he chose, could give the profoundest poetic import either to words or to a musical device that on the surface seemed to be very remote from poetry."

Regarding Bach's use of a musical language, Terry writes: "He was not original in a method eminently German. But it came to its fullest maturity in him, and in his use of it he displayed remarkable consistency."

Frotscher stresses the fact that *Affekt* does not mean "feeling" in the romantic sense. Schering sees symbolism in Bach's use of canon. Hans David and Arthur Mendel make it clear that Bach did not pedantically formulate a set of stereotyped patterns upon which he drew when he wished to express joy, sorrow, etc.; but in conveying the meaning of the text, he used certain well-known devices with the greatest flexibility when he found them appropriate.

Harvey Grace warns against "a tendency to read into the music more than is actually there," but he also feels that Bach "never showed his genius more convincingly than [in the 'Orgelbüchlein'] when time after time he thus took two—sometimes three—conventions and produced from them not another convention, but a poem."

Instead of symbolism, Manfred Bukofzer prefers the term "allegory" and considers that in the music of Bach allegorical devices "are found in their most extreme concentration." As he vividly expresses it, Bach "forged the intellectual artifices into a self-contained work of art, but without them the preludes would not have taken the form in which they now exist."

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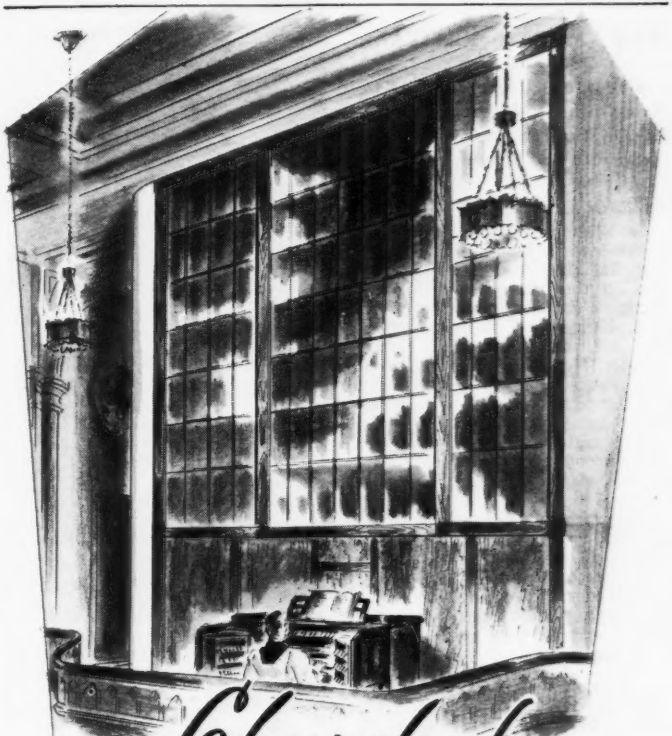
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VARIETY MARKS RECITALS

Visits to Stanford University and to Berkeley Among Attractions of A.G.O. Convention—Guild Service and Banquet.

By FREDERICK FREEMAN

The far Western regional convention of the American Guild of Organists opened at the Hotel Whitcomb in San Francisco on the afternoon of July 5, when Kathleen S. Luke, chairman of the California, Nevada and Arizona region, welcomed the delegates. Miss Luke's home chapter, Northern California, were hosts, and the retiring dean, W. Allen Taylor, as general convention chairman, presided at the initial meeting, keeping order with a highly polished gong which had once responded to the tread of one of San Francisco's historic cable car conductors. After a greeting by Harold Mueller, the incoming dean, Leonard B. Martin, minister of music at Calvary Presbyterian Church in San Francisco, spoke on "Present Trends in Choral Music." He emphasized the value of singing units as an aid in engaging the interest of the various age groups of the church.

At 4 o'clock the visitors were taken to Trinity Episcopal Church for the convention's first recital, played by Ethel Sleeper Brett, organist of the First Methodist Church of Sacramento. Mrs. Brett displayed her fine talent in an extended program, perhaps the most effective number of which was the Liszt "Ad Nos" Fantasia. She paid tribute to regional composers by playing Richard Purvis' Communion and Myron J. Roberts' "Carillon."

Tuesday evening Hans Lesczke, director of San Francisco's municipal chorus, conducted his singers in a magnificent performance of Mahler's Third Mass, with Franziska Weiss, Marian Cornish, Carl Siegert and Robert Vinson as soloists. Ludwig Altman, organist, and Violet Fenster Blagg, pianist, accompanied the singers.

Wednesday morning was spent in Berkeley, a talk at St. Mark's Episcopal Church by Alexander Fried, the *San Francisco Examiner's* music critic, opening the program. After this came a recital at the First Congregational Church, played by Ralph R. Travis, head of the department of music at La Verne College. Mr. Travis, too seldom heard outside his own immediate territory, delighted his hearers with his vigorous and musically virtuosity. Especially impressive was Dupre's "The World Awaiting the Saviour," from the "Symphonie Passion." Contributing to Mr. Travis' success was the fine four-manual Möller recently installed in the church.

After the recital busses carried the delegates to Berkeley's famed Claremont Hotel, where, after luncheon, Stanley W. Williams, Aeolian-Skinner Pacific coast representative, taking "Organs during the Past Fifty Years" as his text, rambled pleasantly through the many entertaining episodes of his association with organs and organ builders. He closed with the prediction that the next significant development in the evolution of the organ would be along the line of electronics, but did not wish to be misquoted so as to be drawn into any controversy involving existing electronic organs.

From Berkeley the delegates were taken on a sight-seeing tour of San Francisco to Twin Peaks, the Cliff House and Golden Gate Park, stopping to visit beautiful St. Dominic's Church, where Frances Murphy plays and conducts the choir.

Wednesday evening Virgil Fox, playing at Calvary Presbyterian Church in San Francisco, gave one of the electrifying performances with which his name has come to be associated. His two major offerings were Handel's Concerto in F and the Franck "Grande Piece Symphonique," in which, though played with all possible brilliance and facility, due respect was paid to appropriate style. When it came to his Bach group, however, in which were included the "Fugue a la Gigue," the Arioso and the F major Toccata, his listeners were not all fully in accord with his interpretation. The Fugue and Toccata were thrillingly performed, with the speed and brilliance demanded by their character, but Mr. Fox

ORGANISTS MEET IN BEAUTIFUL STANFORD MEMORIAL CHURCH



THIS PICTURE, taken in the beautiful church of Stanford University, Palo Alto, Cal., shows a group of organists in attendance at the far West regional convention of the American Guild of Organists, held in San Francisco early in July. A full account of the convention is published on this page.

took the Arioso at such a slow tempo and with such exaggerated dynamic fluctuation that one was led to question the good taste of such an interpretation. There could be no quibbling, however, over his performance of Middleschulte's "Perpetuum Mobile" for pedals alone. Probably no living organist could exceed it in virtuosity.

The beautiful campus of Stanford University was the scene of the Thursday activities. Delegates assembled at 11 o'clock in the Memorial Church for the official photograph. Following the picture-taking, luncheon was served in the Stanford Union Residence. At 2 o'clock Dr. Warren D. Allen, professor of music and education at the university, lectured on "Religious Music before 1600 A.D." The organists were assembled in the large choir loft and sang at sight from Dr. Allen's textbook quotations of early church music illustrating his lecture. Herbert B. Nanney, organist of the Stanford Memorial Church and instructor in music, played a difficult program on the excellent organ, originally a three-manual instrument, built by Murray M. Harris of Los Angeles in 1901 and enlarged to four manuals by the Aeolian-Skinner Company ten years ago. Mr. Nanney has a solid, reliable technique and unfailingly good musicianship. His own Prelude in B flat was unpretentious but interesting and unhackneyed.

Back again in San Francisco, the delegates dined at Temple Emanu-El and then assembled in the main auditorium to hear the first performance in the United States of the complete "The Art of the Fugue" by Bach in the orchestration and arrangement of Wolfgang Graeser and Ludwig Altman, conducted by Jan Herbert Popper, with Mr. Altman at the organ. It was inspiring to see an audience of 2,000 assembled to hear a work whose appeal was to the spirit. The performance was magnificent and the organ arrangements of the canons by Mr. Altman were ingeniously registered and admirably played. Most dramatic and touching was the unfinished ending of the last fugue, closing on an uncertain, unresolved note by the trumpet. After a few seconds of suspense the organ closed quietly and reverently with a chorale prelude, "In Deepest Need," said to have been dictated by Bach to one of his sons

shortly before his death, when he was entirely blind.

Friday, the last day of the convention, began with a solemn mass at St. Mary's Cathedral, at which Father Robert F. Hayburn, A.A.G.O., a member of the Northern California Chapter, officiated and preached the sermon, his subject being "The Place of the Organist in Worship."

At 11 o'clock the finals of the regional contest for young organists took place. On Monday the five winners in the individual chapters' preliminary contests played for the judges—Florence White, F.A.G.O., Clarence Mader, A.A.G.O., and Claude Murphee, F.A.G.O. The contestants were Grace Bentley, 18, San Diego (whose chapter contributed \$100 toward her expenses); Marcia Hannah, 22, Pasadena; Clarence Ledbetter, 22, Los Angeles; Max Miller, 21, Long Beach, and Richard Montague, 18, Oakland. Mr. Ledbetter and Mr. Miller tied for first place and the judges agreed that they should play the winner's recital jointly, at which time the judges would make a final decision. The recital was played at St. Mark's Lutheran Church in San Francisco and Max Miller was the winner. He is a pupil of Dr. Leslie P. Spelman, F.A.G.O., and formerly studied with Clarence Mader. Mr. Ledbetter is also a pupil of Dr. Spelman, having begun with Dr. Irene Robertson, F.A.G.O. Both young men play with great brilliance and assurance.

On Friday afternoon Dr. Spelman discussed Guild examinations, emphasizing the practical value to the church organist of the training involved, such as transposition and improvisation.

At 5 o'clock the visitors assembled at Trinity Episcopal Church in San Francisco to hear a recital by Harold Mueller, F.A.G.O., and to take part in a Guild service. Dean Mueller played, with the mature authority and secure technical command one has learned to expect from him, a program of organ classics ranging from Kuhnau to Langlais. These composers wrote two of a group of four settings of the chorale "My Heart Is Filled with Longing," the other two being those of Bach and Brahms. The four formed a fitting contrast and afforded Mr. Mueller an opportunity for varied registration. Other numbers were

Mozart's Fantasia in F minor, Karg-Elert's "The Soul of the Lake" and Bach's Passacaglia and Fugue, with a fine performance of which the program was concluded.

The Guild service was presided over by the Rev. Leighton H. Nugent and the address, on "Overtones," was delivered by the Rev. Arthur W. Farlander. The combined choirs of Trinity and St. Luke's sang, accompanied by Florence L. Stone, assistant organist of St. Luke's.

The final event of the convention was the banquet at Villa Chartier in San Mateo. By that time all who had attended had become old and trusted friends and there was a general feeling that the convention had been a tremendous success, worthy of ranking with the best of the national conventions. By way of entertainment Oliver Jones, bass, sang a group of solos and Newton H. Pashley conducted a human one-rank (doppel flöte) organ in a folksong, as well as performing a radio soap opera.

On display at the Hotel Whitcomb throughout the session were the new Möller "Artiste" and the Wurllitzer, Connsonata and Baldwin electronic organs. Sherman, Clay & Co. had a large display of organ music and on exhibit was a most ingenious music typewriter, the invention of Robert H. Keaton of San Francisco.

The guiding genius of the convention was its chairman, W. Allen Taylor, whose talent for organization accomplished what seemed like an impossibly intricate task. Responsible for planning and executing a distinguished program were Dean Harold Mueller and his committee. Marjorie Doyle, as convention registrar, labored long and efficiently, as did all members of the executive committee. Ambassador-at-large was Claude Murphee, who brought a ray of sunshine all the way from Florida and charmed everyone with his boogie at the piano, his informal sessions at the Möller "Artiste" and his ebullient good nature at all times.

GUILMANT ORGAN SCHOOL WILL CELEBRATE JUBILEE

Plans are being made for the celebration of the fiftieth anniversary of the Guilman Organ School when the winter season opens Oct. 3. Recitals and musical programs will be given by members of the alumni association on Sunday, Oct. 16, and a banquet will be held Monday, Oct. 17. A choral service made up of works by Bach, Mendelssohn and Franck will be sung by a large group of choirs in the First Presbyterian Church, New York, Sunday evening, Jan. 15, 1950.

Founded by Dr. William C. Carl and the Rev. Howard A. Duffield, pastor of the First Church, in 1899, the Guilman Organ School has been devoted exclusively to the training of organists and choirmasters. Its graduates hold positions throughout the country and a large proportion of them have completed the examinations of the American Guild of Organists.

In 1934 Dr. Carl retired as director of the school and Willard Irving Nevins assumed that position. Several intensive courses in choir training, improvisation and other subjects have been added to the curriculum since that time. These will be continued and a special course in musical appreciation will be introduced in October.

THE WELLESLEY CONFERENCE of the Protestant Episcopal Church presented Virgil Fox, organist of the Riverside Church, New York City, in a recital at the Houghton Memorial Chapel of Wellesley College June 30. A large audience filled the chapel to hear this young virtuoso in his first recital in the Boston area in several years. The screen which usually hides the console of the three-manual Aeolian-Skinner instrument was removed and the audience was afforded an unimpeded view of the performer. At the conclusion of the Sonata in F minor by Mendelssohn the audience gave Mr. Fox an ovation.

CO-WINNERS OF THE 1949 J. B. Herbert Memorial Psalm-tune competition sponsored by Monmouth College, Monmouth, Ill., are R. N. Loucks, Jr., of San Gabriel, Cal., and Nella Sharpe Holden of Henderson, N. C. Honorable mention has been given to Lindsay B. Longacre and Darrell Peter of New York City and Estelle Cover of South Bend, Ind. The prize of \$100 will be divided between the co-winners. The tunes will be published in the September Bulletin, with the announcement of the 1950 competition. Judge for this year was Dr. Herbert Jenny of Wilmington, Del.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

Eight Little Preludes and Fugues for the organ; edited by Caspar P. Koch; published by Volkwein Brothers, Pittsburgh, Pa.

The introduction by the editor is an outstanding feature (one of great value) in this new edition of a standard pedagogical work. The history of the compositions, a technical discussion of their points, correction of misprints prevalent until now, suggestions for typical registrations, proper performance of ornaments, etc., all bespeak the knowledge and authority of the teacher and artist responsible for this new issue. Hammond registration by Porter Heaps is included for good measure.

"Marche Fantastique," "Toward Evening," by Richard W. Ellsasser; published by R. D. Row Music Company, Boston, Mass.

Two characteristic and effective pieces for the organ by a young virtuoso. Neither number offers anything in unusual technical difficulties. The march is a pulsing rhythmical example of its type, able to boast of a genuine tune. It works up to a splendid climax. The other title is a quiet melodic nocturne, liltily attractive.

"Masterpieces of Organ Music," Folio No. 61, Johann Nicolaus Hanff; Folio 62, Johann Jakob Froberger; Folio 63, Franz Tunder; Folio 64, Delphin and Nicolaus Adam Strungk; Folio 65, Josquin des Pres, Paul Hofhaimer and Ludwig Senft; published by the Liturgical Music Press, Inc., New York City.

Another welcome set of this invaluable anthology of antique organ music. Ernest White is the editor of the five books listed and a competent job he has made of it. The scope of the works included in the different volumes comprises a wide variety. Naturally the intrinsic musical values are not equally distributed; some of the pieces can boast only historical interest. But the concert player, the church service man, the active teacher, all can find much of attractive and practical use within these pages.

"The Art of Organ Playing," by W. T. Best, selected, arranged and edited by Donald Willing; published by Southern Music Company, San Antonio, Tex.

The best of Best has been selected for this new "starting book" for the organ. No better approach and directional course was ever set down than the method worked out by the Liverpool giant. This shortened version should meet with a hearty reception from both teachers and the pupils, first for its pedagogical values, and next for its palatability. The editor of this truncated version has wisely kept the printed matter to a minimum; the greater part of the book is devoted to the musical exercises and studies written by Best or collected by him. This book is sure to become a favorite for its admitted purpose as soon as it is properly known.

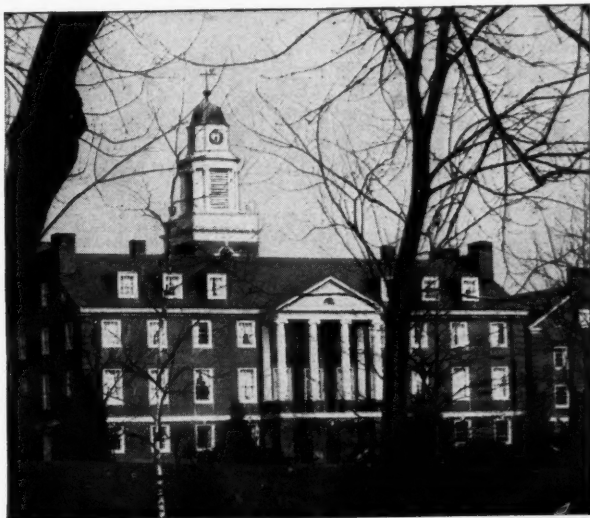
"Old Netherland Masters for the Organ," compiled and edited by Flor Peeters; volume No. 3; published by Henry Lemoine et Cie., Paris and Brussels.

Music by such well-famed masters as Dufay, Des Pres, Lassus, Willaert and Sweelinck rubs shoulders with that of lesser-known composers. It ranges in scope and style from short chorale treatments and simple fantasias on liturgical themes to large-scale examples such as the brilliant Toccatas of Pieter Cornet and the Fantasias of Sweelinck. There is to be found much excellent music in this handsome volume—even some music worthy of the term "great." A few extracts can boast of merely historical interest; but there is little of padding at that. The editor has suggested fitting registrations that can be hopefully looked for on the organs of today. He has tactfully kept his general suggestions for the playing as brief and inconspicuous as needs be; his contributions are literate, telling and pertinent; editorial work of the highest caliber has been his.

The publisher has given us a particularly fine-looking volume; the presswork is of the highest order. It would be interesting to see the two volumes that have preceded this particular one.

"Practical Method for the Accompaniment of Gregorian Chant," by Flor Peeters; published by H. Dessain, Mechlin, Belgium.

This volume is published in a bilingual version—English and French. It is a masterly guide for the intricate subject with which it deals. Besides a liberal amount of textual explanation it offers musical examples all laid out and elucidated by a master of his subject. It is one of the best treatments of liturgical chant I have ever seen; the plan selected by the author is logical, sensible, sufficient and clear. Last, but not least in importance and utility, is the excellent bibliography provided.



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Church Music Institute

Held in Knoxville, Tenn.;

Dickinsons on Faculty

The Knoxville Chapter, in cooperation with Oliver Beltz, presented an institute of church music during the week of June 12. Forty organists and choir directors attended the classes, which were held at the First Baptist Church, in Knoxville, Tenn. On the staff of teachers were Dr. Clarence Dickinson and Dr. Helen Dickinson from New York City. Dr. Clarence Dickinson's class was on "Church Service Playing" and Mrs. Dickinson's class was devoted to the "History of Our Church Music." Together they worked in a class which reviewed anthems. Junior choir classes were conducted by Harry Harter of Maryville College and director of music at the First Baptist Church in Maryville, Tenn.; J. Clark Rhodes, instructor of music at the University of Tennessee, and Edward Hamilton, director of music in the Knoxville public schools and at the First Baptist Church, Knoxville. Demonstration choirs were arranged by Mr. Harter from his junior choir at the Maryville church.

On Monday night the institute banquet was held at the First Baptist Church. Ralph Frost of the University of Tennessee served as toastmaster. Tuesday night an organ recital was played by Claudia Wofford Carter, organist of the First Baptist Church of Maryville, Tenn., who played: Sonatina, "God's Time Is Best," "Es ist das Heil," "Alle Menschen müssen sterben" and "In Dir ist Freude," Bach; "Benedictus," Rowley; Sonata in F minor, Rheinberger; Allegro Giocoso from "Water Music" Suite, Handel; Improvisation on "Now Thank We All Our God," Karg-Elert. On Wednesday night the following program was presented by Clifford C. Loomis, instructor of organ at Sullins College, Bristol, Tenn.: "Pierce Symphonique," Grieg; "Es ist das Heil," Kirnberger; "The Chapel of San Miguel," Seder; "Clouds," Debussy-Loomis; Pedal Etude, Yon. This program was played entirely from memory.

A luncheon was served Thursday at the Second Presbyterian Church, with many ministers present as guests of their organists. Mrs. Dickinson gave the address on "The Responsibility of the Minister and the Organist." Thursday night Dr. Dickinson played and directed a choral concert by a choir of seventy-five voices from the churches of Knoxville. The program was in the form of a worship service.

Plans are being made for the second institute of church music, to be held in Knoxville next year. It is hoped that a larger staff will be included, with a greater variety of classes. Earl C. Jones, dean, and Mrs. Walter Eppes, sub-dean of the Knoxville Chapter, worked hard to make this institute a success.

ALFRED E. LUNSFORD, Secretary.

Massachusetts Chapter at Groton.

Members of the Massachusetts Chapter were guests of the Groton School June 18 for a combined outing and recital program. Edward Gammons, organist of the school, was host for the day. After luncheon on the spacious grounds Mr. Gammons conducted a tour of several of the buildings. In the beautiful St. John's Chapel Mr. Gammons gave interesting facts about the three-manual Aeolian-Skinner organ. Dr. Edith Nobs of Berne, Switzerland, played: Variations, Sweelinck; "When We Are in Deepest Need," Bach; "St. Anne's" Fugue, Bach. Mr. Gammons played the following selec-

tions: Fugal Scherzando, Bach; Paraphrase on Hymn-tune "Gardner," Whitford; Pieces for a Musical Clock, Haydn; "Cibavit Eos," Titcomb.

The Massachusetts Chapter sponsored the national open competition in organ playing preliminary contest May 16 at the First Baptist Church, Malden. The following students competed: Jean B. Hersey, Melrose; Dana Cottle Brown, Woburn; Shirley Collins, Worcester. Miss Hersey was the winner.

Following this the annual meeting took place and the following officers were elected: Ruth Barrett Arno, dean; Theodore N. Marier, sub-dean; Marjorie Fay Johnson, secretary; Herbert J. Irvine, treasurer; Mark S. Dickey, Edith M. Lang, Marshall S. Wilkins, Grover J. Oberle, members of executive committee. Edward W. Flint spoke briefly about the Music Hall organ in Methuen. Joseph Whiteford, technical consultant for the Aeolian-Skinner Organ Company, spoke on acoustics. A social hour closed the evening.

MARJORIE FAY JOHNSON, Secretary.

Peoria Chapter Holds Banquet.

Tuesday evening, June 14, the third annual banquet of the Peoria Chapter took place at the Country Club of Peoria. About thirty-five new and old members gathered to enjoy the occasion and to hear Dr. W. T. Smith of the First Methodist Church speak on the responsibilities and privileges of the church musician.

New officers for the coming year are: E. N. Miller, dean; Glen Belcke, sub-dean; Harold Harsch, treasurer; Dorothy Bischoff assistant treasurer; Gail Wilcox, secretary, and Ruth Dixon Black, registrar. The Rev. R. C. Livingston of St. Mary's Cathedral will act as chaplain.

Concert artists to be presented by the Guild and its patrons next season will be Fernando Germani and Claire Coci.

MARY DEVOY, Registrar.

Miami Chapter 20 Years Old.

Members of the Miami Chapter met June 29 at the lovely new home of the Musicians' Club of America for dinner on the patio and the final meeting of the 1948-49 season. On this twentieth anniversary of the chapter special tribute was paid to the two co-founders, Mrs. Florence Ames Austin, who reviewed the first year's programs and Miss Bertha Foster, who recalled several humorous incidents of the chapter's early years.

Mrs. Edward G. Longman, the dean, was presented with a beautiful silver tray in recognition of her leadership for six years. Mrs. Longman, in turn, surprised the members with handsome year-books.

Mrs. Austin, the chaplain, installed the newly-elected officers for next year: Bruce H. Davis, F.A.G.O., dean; Mrs. Edward G. Longman, sub-dean; Miss Kathleen Norris, secretary; Dr. Ralph A. Harris, F.A.G.O., treasurer. Directors appointed for three years are Mrs. Ethel S. Tracy, F.A.G.O., Luther Hanson and Gordon McKesson.

KATHLEEN NORRIS, Secretary.

Lone Island Annual Meeting.

The Lone Island Chapter held its annual meeting June 20 at the Church of the Advent, Westbury. A very fine program of seventeenth and eighteenth century music was heard. The performers were Maurice Partnow, first violin; Jean Leslie, second violin; Dr. George Volow, viola; Myron Leslie, cello; Charles Gouge, trumpet; William Strickland, trumpet, and Dean Norman Hollett, organ. The program consisted of the Trumpet Voluntary, Purcell; Fugue in C major, Buxtehude; Choral, "O Sacred Head, Now Wounded," Kuhnau; Three Sonatas for String Quartet and Organ, No. 13 in C, No. 9 in F and No. 15 in

C, Mozart; Voluntary on the Doxology, Purcell; Trumpet Tune and Bell Symphony, Purcell; Aria, Handel; Choral, "Out of the Deep I Cry," Bach; Voluntary in C major, Purcell.

After this program a business meeting was held at the parish-house. The following officers were elected: Dean, Jean Pasquet; sub-dean, Maurice Garabrant; treasurer, Julian D. Smith; secretary, Karl Bollhorst, Jr. Refreshments were served.

KARL BOLLHORST, JR., Secretary.

Guild Service in Los Angeles.

The Los Angeles Chapter finished its year's schedule of events with a Guild service June 6 and a young organists' competition June 27. The service took place at the First Congregational Church in Los Angeles, with the Rev. Joseph DeWitt Brady presiding. The service followed closely the plan suggested by the Guild and the principal item was Sowerby's cantata "Forsaken of Man." With Melvin L. Gallagher, minister of music of the church, conducting, and David Craighead at the organ, a moving performance was heard. Mr. Gallagher has an excellent choir at his disposal at the Congregational Church and his musicianship was in evidence at all times. Marian Reiff Craighead, organist of the church, played the processional and recessional hymns and the responses, and Rayner Brown played the prelude, offertory and postlude, using two chorale preludes, "Christian Union" and "Land of Rest," by Richard Donovan, and the Psalm Prelude on "Old 112th" by Garth Edmundson.

June 27 in Bridges Hall at Pomona College, in Claremont, the contest for young organists sponsored by the Los Angeles Chapter was held, with Ralph Travis and Donald Coats as judges. Seven contestants played and Clarence Ledbetter was declared the winner. Mr. Ledbetter entered the regional contest at the San Francisco convention by virtue of his winning the local event.

WILLIAM G. BLANCHARD.

Metropolitan New Jersey Chapter.

The June meeting of the Metropolitan New Jersey Chapter was held June 13 at the Grove Reformed Church, North Bergen. The church choir served dinner, after which Dean Earl R. Collins presided at a business meeting. Plans for programs in the coming year were announced.

The evening's entertainment was provided by the forty-voice Weston Men's Glee Club, of which John R. Harley, minister of music of the church, is director. An excellent varied program was offered.

The chapter concluded the season with an organ recital June 19 by Dr. Rollo Maitland of Philadelphia at St. Peter's Church in Morristown, where Burnett Andrews is organist. Dr. Maitland also conducted a symposium on questions from the audience concerning problems organists face.

DORIS BELCHER, Registrar.

New Orleans Chapter.

Several guests were present at the final meeting and banquet of the year of the New Orleans Chapter June 6. W. Donald George gave a report on the regional convention in Memphis. Miss Elise Cambon, the retiring dean, presented the officers for the coming year: Mr. George, dean; Walter S. Jenkins, sub-dean; Miss Amelia Melcher, secretary; Charles S. Young, Jr., treasurer; Mrs. L. R. Lawrence, librarian; the Rev. Robert Stahl, chaplain; Mrs. Marvin Fair and Emile Robichaux, auditors. Miss Cambon has been elected registrar.

Although the chapter is inactive during the summer we are hard at work on a financial campaign for our concert series in the coming year. Three outstanding guest recitalists will be presented. We have reached the halfway mark in this campaign.

Tentative plans have been made and committee chairmen appointed for the 1951 Southern regional convention, to be held in New Orleans.

W. DONALD GEORGE, Dean.

George Seibel Receives

Honorary Membership

at Pittsburgh Ceremony

Honorary membership in the Guild was bestowed on George Seibel on the recommendation of the Western Pennsylvania Chapter and election by the council in a ceremony July 1 at North Side Carnegie Hall, Pittsburgh. Mr. Seibel is director of the Carnegie Free Library of Allegheny and of North Side Carnegie Hall. The presentation was made by Paul Koch, dean of the chapter, in the presence of other officers. The citation presented with the scroll of honorary membership contained this appreciation of Mr. Seibel:

The Western Pennsylvania Chapter of the American Guild of Organists, in conjunction with the national officers and the national council, hereby names as honorary member George Seibel because of his position as director of the Carnegie Free Library of Allegheny, with the attendant direction of the North Side Carnegie Hall, which houses a great concert organ upon which have been presented some 2,400 organ recitals free to the people; because of his frequent participation in and his long-standing support of the activities of the Western Pennsylvania Chapter of the American Guild of Organists, particularly as concerns the use of the organ and Carnegie Hall; because of his encouragement and guidance of students of music, and particularly students of the organ; because of his great civic activity in music, literature and the allied arts, and because of his original contributions in the field of literature, particularly those on musical subjects.

Pennsylvania Chapter Notice.

All members of the Pennsylvania Chapter who are interested in the new A.G.O. preliminary test to be given Oct. 6 and 7 should communicate with their dean, Mrs. Ruth J. Flower, 2637 Church Road, Glenside, Pa., as soon as possible.

Applications must be forwarded to headquarters by Sept. 1. The fee is \$10.

ADA R. PAISLEY.

Harrisburg, Pa., Election.

Officers and directors of the Harrisburg, Pa., Chapter were elected at a banquet June 14 in Grace Methodist Church. The officers are: Mrs. John R. Hegry, dean; Miss Laura E. Garman, sub-dean; Mrs. Marshall C. Brown, secretary; Mrs. Robert Zimmerman, assistant secretary; Mrs. Harold E. Wood, treasurer; Mrs. Herbert Beltz, assistant treasurer; Miss Irene Bressler, registrar; J. Albert Wieseman, librarian, and Miss Violette Cassel and Joseph Dibelier, auditors.

The program included a skit directed by Miss Garman, assisted by Mrs. Edna Mann and Miss Jean G. Allen. The Rev. John H. Treder, chaplain, led devotions and Mrs. Henry spoke briefly. The motion picture "Singing Pipes" was shown.

IRENE BRESSLER, Registrar.

Pastors Guests of Organists.

The Lehigh Valley Chapter held its annual pastor-organist dinner at Cascade Lodge, near Riegelsville, Pa., June 18. The dinner was well attended by pastors of the churches served by members of the Guild and by the host organists. The Very Rev. W. Robert Webb, dean of the Cathedral Church of the Nativity, was the speaker.

After dinner a short business meeting was held. Dr. John P. Beiswanger presiding. The following officers were elected for the 1949-50 term: Dean, James M. McClellan; sub-dean, J. Eldon Leiding; registrar, treasurer, Harold F. Arndt; executive committee, Albert L. Gundrum and C. E. Hollenbach; secretary, Sue F. Enright.

SUE F. ENRIGHT, Secretary.

News of the A.G.O.—Continued

Choirmaster Tests for 1950

Following are the requirements for the 1950 choirmaster examination, to be held May 23, as announced by the examination committee:

Examination "A."

SECTION I (a)—PRACTICAL:

1. The candidate will be called upon to demonstrate methods of good breathing, good tone production, purity of vowel sound, clear enunciation.

2. To rehearse the choir in the singing of Chant 683, Tone 1, ending IV (plainchant), page 734, 1940 Episcopal Hymnal; chant 698, Psalm 23 (Anglican), page 742, 1940 Episcopal Hymnal.

3. To rehearse the choir in the singing of the whole or any portion of any of the following anthems: (a) Gibbons, "Almighty and Everlasting God" (Oxford Press); (b) Tiltcomb, "We Have Seen His Star" (Carl Fischer); (c) Gibbs, "Easter" (Oxford Press).

4. To accompany on the organ a performance of the whole or any portion of any of the following: (a) A hymn from the 1940 Episcopal Hymnal, to be selected by the examiners; (b) Sowerby, "Blessed Are All They That Fear the Lord" (H. W. Gray Company); (c) Wood, "O Thou, the Central Orb" (C. C. Birchard & Co.); (d) Handel, "And the Glory of the Lord" (G. Schirmer).

A simple modulation will be required between each number.

SECTION I (b)—VIVA VOCE:

Candidates will be expected to answer questions arising out of the practical tests: the pronunciation of church Latin and such questions concerning anthems (rehearsed and accompanied) regarding construction and general form.

SECTION II—PAPER WORK:

Questions will be asked regarding the following points:

1. The rudiments of music and basic harmony.

2. The harmonization of a given hymn-tune and chant.

3. A general knowledge of the ecclesiastical modes: names, intervals, range, finals and dominants of each, transposition and use in general musical composition.

4. Choir organization and training.

5. Repertory of church music. Selection of suitable music for services (including all schools), taking into consideration size, balance and efficiency of the choir.

6. General questions on the form and construction of choral composition.

Examination "B."

(Examinations "A" and "B" will be separate papers.)

SECTION I (a)—PRACTICAL:

1. The candidate will be called upon to accompany plainsong at sight.

2. To improvise briefly on a Gregorian theme.

3. To conduct a choir in a rehearsal of the "Vidi Aquam" and a portion of "Credo III"; also one of the following: (a) Nanini, "Diffusa Est" (McLaughlin & Reilly); (b) Palestrina, "O Bone Jesu" (McLaughlin & Reilly); (c) Communio from Mass for Sexagesima Sunday, "Liber Usualis".

4. To accompany on the organ a performance of one of the following: (a) Elgar, "Ave Maria," Cantiones Sacre Edition (H. W. Gray Company); (b) Calahorra, "Lauda Slon," Cantiones Sacre Edition (H. W. Gray Company); (c) Sequencia from the Mass for the Feast of the Pentecost ("Liber Usualis").

SECTION I (b)—VIVA VOCE:

The candidate will be required to answer questions concerning the liturgy of the Roman Catholic Church: The mass, vespers, Rogation days, feast days, Holy Week; that is to say, the procedure to be followed at all services. Also the pronunciation of ecclesiastical Latin ("Liber Usualis"). Also legislation: The "Motu Proprio" of Pope Pius X and all regulations. ("Motu Proprio" obtainable at Catholic University, Washington, D. C.) Also questions arising out of the practical tests.

SECTION II—PAPER WORK:

(Three and one-half hours allowed for this paper.)

Questions will be asked regarding the following points:

1. The rudiments of music and harmony.

2. The harmonization of a given introit.

3. Schools of polyphony and interpretation.

4. Plainsong: Modes, neumes used in Gregorian chant, rhythm, pauses, rhythmic signs, antiphonal and responsorial chant, hymns, psalmody, syllabic and melismatic chants.

5. Choir organization and training (men's and boys' voices); Gregorian chant and all musical requirements of the liturgical service. Tone production and interpretation.

6. Repertory of church music.

Complete requirements, giving full directions and list of recommended textbooks will be sent gratis upon writing to national headquarters. Send for price list of former examination papers and other useful material.

South Pacific Talk in Spokane.

The last general meeting of the year for the Spokane, Wash., Chapter was a dinner June 14. At this meeting new officers were elected. Re-elected were: Dean, Dr. Robert F. E. Stier; sub-dean, Mrs. Ila Smith Blake; secretary-treasurer, Mrs. Robert O. Langbehn. Mrs. Adrienne Reisner and Edward J. Lippert were elected new members of the executive board, to serve three years.

One of our members, Stephen Ayers, gave us a talk on "Tales of the South Pacific." To illustrate his address he brought three trunks of articles collected from the South Pacific. Using David Biggs as a model he soon had him dressed as a native, describing each article and telling of its importance as he adorned his model. Mr. Ayers was a lieutenant commander and base chaplain in the Solomons during the war. Pastor Robert Salau is a converted son of an island headhunter. Because of his friendship for Mr. Ayers this black, fuzzy-headed pastor arrived in New York May 25 to encourage a more aggressive campaign for foreign missions.

MRS. ROBERT LANGBEHN,
Secretary-Treasurer.

Texarkana Chapter Activities.

The year's activities for the Texarkana Chapter closed with a breakfast at the Coffee Cup June 28 with a majority of the members present.

The Texarkana Chapter presented William Teague, organist of St. Mark's Episcopal Church, Shreveport, La., in a recital at the First Presbyterian Church, Texarkana, Ark., May 17. A very appreciative audience was in attendance. A reception in honor of Mr. Teague was held after the recital in the new home of Mr. and Mrs. Ralph Crosnoe.

On May 28 the chapter held a meeting at the Highland Park Baptist Church. After a business meeting the following program was given by members: "Meditation," Sturges (Mrs. Clara Welborn); "Jubilate Deo," Silver (Mrs. Joncie Young); organ duet, Fantasie, Hesse, arranged by Bedell (Mrs. Young and Mrs. Irene Dycus); piano and organ duet, "Dreams," Stoughton (Mrs. Young and Mrs. Dycus); "Grand Choeur," Bedell (Mrs. Dycus).

DOROTHY ELDER, Secretary.

Berkshire Chapter.

The second annual dinner of the Berkshire Chapter was held June 13 at St. Stephen's Church (Episcopal) in Pittsfield, Mass. A successful and interesting year was reviewed and the retiring dean, Edwin B. Stube of Williamstown, presented the incoming officers. They are: Dean, Margaret R. Martin; sub-dean, Kenneth Beardsley; secretary, Mrs. Charles Calkins; treasurer, Edwin B. Stube.

The speaker was the Rev. Frederick Cates, rector of St. Stephen's, who gave some points on "Worship through Music."

June 14 and 15 Mr. and Mrs. Harold Gleason conducted an inspiring master class at the First Congregational Church in Pittsfield, using the four-manual Skinner for demonstration. The first class included organ music of the pre-Bach period and the second class contemporary compositions.

The Berkshire Chapter held its May meeting May 23 in historic First Congregational Church, Stockbridge. John Ellsworth gave an introductory talk on Johnson organs, which was followed by a recital on the Johnson organ in the church by Miss Doris Whittaker, organist and director. Miss Whittaker played: Suite in D, John Stanley; "I Cry to Thee" and "Come, Saviour of the Gentiles," Bach; "Help, Lord, with Strength to Praise Thee," Zechiel; "Noel Basque" (Variations), Benoit; Antiphon II, Op. 18, Dupré; "Epitaph," Vierne; Toccata and Fugue in D minor, Bach.

Murphree Guest in Dallas.

The Texas Chapter was fortunate in having as its guest recently Claude L. Murphree, organist of the University of Florida and chairman of the Southeastern region, who had been giving recitals on the west coast. He was presented in a recital Sunday afternoon, July 17, at St. Matthew's Cathedral, Dallas. The first part of the program consisted of numbers by Bach, Franck and Haydn; the latter part was by modern composers—Edmundson, Diggle and Richard Keys Biggs.

Prior to the recital a luncheon was given in Mr. Murphree's honor at the Dallas Athletic Club.

KATHERINE HAMMONS.

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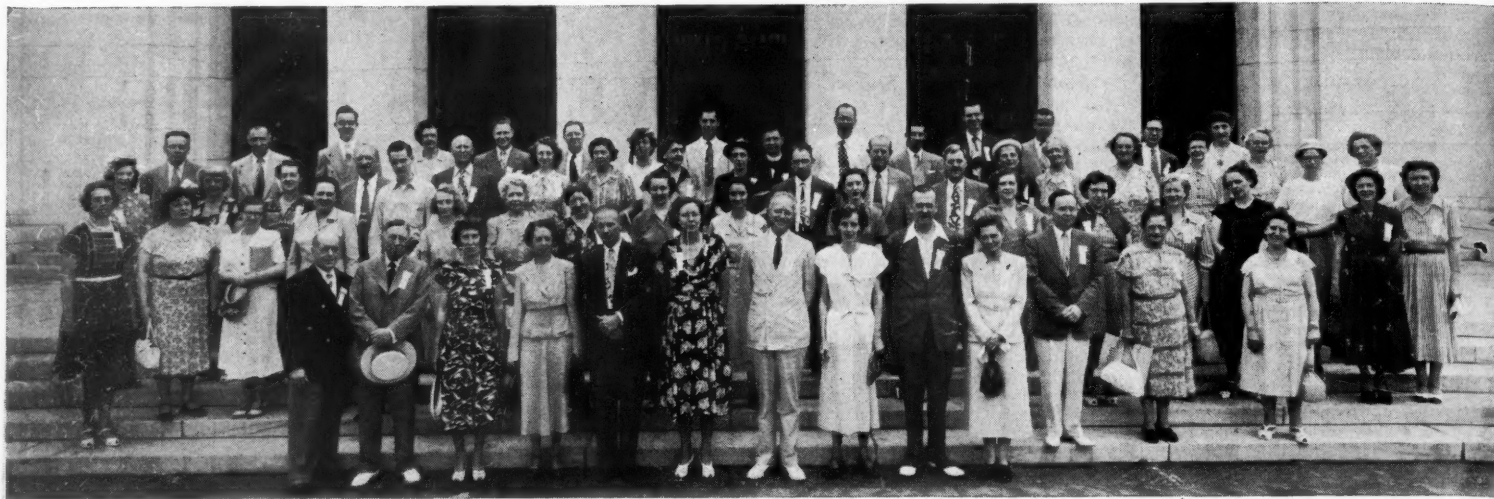
M.P. MÖLLER

THE ARTIST OF ORGANS—THE ORGAN OF ARTISTS

HAGERSTOWN, MARYLAND

News of the American Guild of Organists—Continued

GROUP IN ATTENDANCE AT REGIONAL A.G.O. CONVENTION IN DETROIT



Photograph by Bransby Studios, Detroit, Mich.

PROGRAM IS ATTRACTIVE
AT DETROIT CONVENTION

[Continued from Page 1.]

however, failed to destroy its impressiveness. Then there was a novelty in the caprice-like "Paignton" by Donovan, Ropartz's air "Sur Un Theme Breton," the appealing "La Fille aux Cheveux de Lin" by Debussy and the Fugue in C minor, which brought the program to a close with Bach.

The large and beautiful St. Paul's Cathedral was well filled for the Guild service Monday evening, in which the music was intended to be in accordance with the best cathedral tradition. Ellis C. Varley, the organist and choirmaster, led his men and boys and those of St. Mary's Church, Walkerville, Ont., directed by Sidney Tarlton, in an effective rendition of all of the service music. The sermon, preached by Bishop Richard S. Emrich, Ph.D., D.D., was a summarization of what is required of the devoted church musician at the organ and in the conduct of the church's music, and a tribute to him as one of an exalted profession. Musical features of the service were the singing of a new anthem, "Lord, Thou Hast Been Our Dwelling-Place," by Harold Reeves Yarroll of Washington, D. C., who was present at the service. The prelude was Everett Titcomb's "Gaudeamus" and other items were David McK. Williams' "Cantate Domino" and a lovely "Nunc Dimittis" of Thomas Morley. The Rev. William E. Cole, D.D., pastor of the First Congregational Church, chaplain of the Eastern Michigan Chapter, welcomed the organists briefly and cordially.

A conception of what the young generation of organists promises, was afforded Tuesday morning when four competitors—one from Illinois and three from various parts of Michigan—took part in the semi-finals of the organ competition for the privilege of playing in the finals, which will be held in Boston next year. Robert Lodine of Chicago was the winner, although the audience considered the merits of the performers as making the race a very close one. Three of the young organists played their numbers entirely from memory. All of them displayed a maturity in interpretation that seemed beyond their years.

Miss Mabel Zehner of Mansfield, Ohio, was the recitalist of the forenoon, playing the large Möller organ at the First Baptist Church. The heat of the day did not diminish the enthusiasm of her audience over a varied program, always interesting and played with force, competency and feeling. The Walond Introduction and Toccata gave a Handelian flavor to the opening of the recital and was followed by the graceful Rondo from the Concerto for the Flute Stop by Rinck, as arranged by Dickinson. Bach's "God's Time Is Best" was played with a style that might make one wish to have Miss Zehner play it for the benefit of many who interpret it without that beauty. Then came an excellent performance of the Bach Prelude and Fugue in D major, the lovely Andante from

Franck's "Grande Piece Symphonique," followed by the *piece de resistance* of the program—Dupré's Variations on a Noel, one of the French organist's greatest works. Three numbers in the modern idiom closed the program—the Donovan Chorale Prelude on the American folk-tune "Land of Rest," the Scherzo from Vierne's Second Symphony and a truly brilliant rendition of Bonnet's "Rhapsodie Catalane."

The convention visitors left the church by bus for luncheon at the Dearborn Inn and an afternoon visit to the famous Greenfield Village built by Henry Ford. This was one of the most interesting of the convention diversions.

Frederick Marriott, who as organist and carillonneur of Rockefeller Chapel at the University of Chicago has earned a national reputation, was the Tuesday evening recitalist, playing the large Möller organ in the beautiful Byzantine edifice of St. Catherine's Catholic Church. Mr. Marriott placed on his program a list of works that required great technical proficiency and rounded off the performance with a symphonic improvisation after the manner of Marcel Dupré, whose disciple he is. Du Mage's "Grand Jeu," the Bach Prelude and Fugue in A minor and "Dearest Jesus, We Are Here," the Arioso of Handel and a Chorale by Andriessen, which is more dynamic than appealing, were followed by the quaint "Je est ne le Divin Enfant," by Rocques. Mr. Marriott played two of his own compositions—the dramatic and colorful "Cathedral at Night" and the dainty "Moonlight on the Lake," both of which have been admired by his Chicago audiences.

The hymn-tune "Fairiest Lord Jesus" was submitted to Mr. Marriott as one of four themes for his improvisation and on them he built a prelude, an andante, a scherzo and a stunning finale, showing his fertile imagination in the entire performance.

Ellis C. Varley, who did the pinch-hitting for Dr. David McK. Williams, spoke interestingly and imparted much practical information in his informal dissertation on various phases of church music Wednesday morning. He took up pageantry and its growing use; television, which promises to become a problem of church music; recital programs; the tendency toward more virile hymns—less of "Jerusalem the Golden" and more of "O Brother Man." In the matter of choice of recital numbers he asserted that the organ recital must be popularized in the right way—not by cheapening, but by avoidance of music that drives audiences away. "We must be missionaries in promoting the attractiveness of organ performances," he declared, stating that the "public be damned" policy has no place in the process.

Three group forums followed Mr. Varley's talk. Mrs. Mary Louise Handley presented a paper filled with admonitions and suggestions to the organist in choosing service and organ music; Sydney Tarleton conducted a short forum on boy choirs and Frances Hutchison a similar one on the junior choir.

A feature of special interest in the afternoon was a talk by Paul Green, organist and director at the Woodward Avenue Presbyterian Church and president of the Detroit Guild of Church Musicians, on "Music in the Settlement Houses." He told the story of the origin of this work in the poorer sections of the city and then had a young colored pianist of tender years, a violinist, several other soloists and a small chorus which sang beautifully illustrate the fruits of the work that was being done. He pointed out the opportunity open to church musicians for helping to spread the gospel of music among those of limited privileges as a work that will bear manifold fruit.

Through the courtesy of Casavant Freres, the organ builders, and their Detroit representative, J. A. Hebert, the "movie" entitled "Singing Pipes," exhibited before many groups of organists, was shown.

Robert Rayfield of St. Paul's Episcopal Church in Chicago caused a hot and humid afternoon to be forgotten by the audience which came out to hear his recital at the First Congregational Church, on the divided Casavant organ. He played with spirit and spontaneity and before each number made informative remarks in what may be described as vocal program notes. His program was divided into three parts—the first devoted to Handel's Fifth Concerto, the Bach Prelude and Fugue in C major and the chorale prelude on "From God Shall Naught Divide Me." The second section was devoted to French composers—the Dupré Prelude and Fugue in C major, which maintains its popularity; the Scherzo from Vierne's Third Symphony, the now classic Andante Cantabile from Widor's Fourth Symphony, and the Franck Finale. In the last-named the recitalist had an opportunity to display his phenomenal technique.

The last group was devoted to American compositions and consisted of Clokey's descriptive "Canyon Walls," the appealing Roulade of Seth Bingham, the comparatively new chorale prelude on "The Cross, Our True and Only Hope," by Penick, and, finally, Sowerby's "Pageant," a great stunt pedal piece written as a challenge for Fernando Germani's skill and now a favorite with those whose pedal technique can be classed as prodigious, for the composition is exclusively for the fleet of foot, of whom Mr. Rayfield proved himself definitely to be one. To have held his audience as Mr. Rayfield did under the prevailing conditions is sufficient evidence of the appeal he made.

A large party filled the banquet hall of the Sheraton Hotel for the dinner Wednesday evening, which was a happy affair. Mrs. Elizabeth Root Murphy, chairman of the convention committee, presided. The speaker of the evening was S. E. Gruenstein, editor and publisher of THE DIAPASON, who reviewed developments that have taken place in the organ world since the first issue of the magazine forty years ago and dwelt on the changes and advancement in church

music, recital programs and organ design in the two-score years. A professional entertainer convulsed the dinner guests with his varied acts.

The last day of the convention was devoted to an excursion, first to the famed village of Cranbrook and its beautiful Christ Church and then to the Canadian side, where adjournment came after a delightful garden party at St. Mary's Anglican Church in Walkerville, Ont. Before luncheon served by the women of the Cranbrook Church there was the last convention recital, played by Dr. Charles Peaker on the four-manual Skinner organ.

Dr. Peaker covered the field from Bach to Hindemith in his short program. His artistry is well known throughout Canada, and in the United States as well, and one of his more recent appearances was his recital at the national convention of the A.G.O. last year in St. Louis. He opened with the three movements of the First Sonata by Hindemith, which meets with the approval of the ears of those who love modern music of that type and fails of appreciation in the same measure with others, though all must admire Dr. Peaker's handling of the work. Wilan's "Puer Nobis Nascitur" and the Brahms Fugue in A flat minor were followed by a beautiful rendition of Cesar Franck's Fantaisie, a graceful interpretation of the familiar Schumann Canon in B minor and a splendid performance of the Bach Passacaglia and Fugue.

AT THE ANNUAL graduation exercises of St. Thomas' Choir School, New York City, the rector, Dr. Roelf H. Brooks, announced that two houses east of the present choir school had been purchased by St. Thomas' Church. As soon as conditions warrant it these two houses will be converted and a new and enlarged choir school will be built. More commodious quarters will be allotted to the boys and the faculty and a new entrance will be built.

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WORKSHOP IN CHURCH MUSIC HELD AT SCARRITT COLLEGE

Choir directors, organists and laymen interested in improving the music of the church, representing five denominations and seven states, attended the joint university workshop in church music held for the third year at Scarritt College, Nashville, Tenn. Guest directors were Dr. Van Denman Thompson and Dr. James R. Houghton. In addition to teaching classes in organ technique and repertoire, Dr. Thompson gave a recital which included: Rhapsody on Spanish Airs, Gigout; Air, Handel; "Rondeau," Couperin; "We Thank Thee, God," "I Call on Thee," "Rejoice Now, Christian Souls," and Fantasie and Fugue in G minor, Bach; "Piece Heroique," Franck; "Pastel," Karg-Elert, and "Thou Art the Rock," Mulet. Dr. Houghton, assisted by Miss Donna Jean Cook, gave a recital Monday evening and conducted the choral festival program on Friday, which included two numbers by Dr. Thompson. Both the class in ministry of church

music and that in choir rehearsal methods were taught by Dr. Houghton.

Other members of the faculty were Charles Bryan, who, using an Appalachian dulcimer, gave a lecture-recital on "Our American Folk-Hymn Heritage"; Dr. Kendrick Grobel, who discussed "The Relationship between the Pastor and the Minister of Music"; Genter Stephens, who presented his plans for "The Organization of the Church Musical Program"; Dr. W. Hinds Sims, who lectured on "Music Education and the Church," and Alfred Humphreys, who discussed "Children's Choirs." Alan Irwin led the class in "Materials for the Average Church Choir."

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Publishers Submit Music for Christmas in Generous Supply

By HAROLD W. THOMPSON, Mus.D.

This year the publishers are giving plenty of Christmas music well in advance. Among new numbers received are the following:

Adeste-Krones—"O Come, All Ye Faithful." Unison plus descant. (Kjos.)

Christiansen, Paul—"Blew the Wind." Unaccompanied, three pages. Good choral effects. (Augsburg, '48.)

English-Helfenbein—"God Rest You Merry." Unison with rather thick accompaniment. (Galaxy.)

Norse-Hegge—"O Joyous Christmas Eve." English and Norwegian words. Jolly. (Augsburg, '48.)

Jungst-Tkach—"While Shepherds Watched." Popular, with echo effects. Unaccompanied. (Kjos.)

Roelofsma—"Calm on the Listening Ear." Unaccompanied. Rich and rather lush harmony. Divisions. (Delkas, '47.)

Slovak-Kountz—"Carol of the Sheep Bells." Unaccompanied, eight parts. Popular in other editions. (Galaxy.)

Slovak-Kountz—"Hasten Swiftly, Hasten Softly." Graceful melody, effective arrangement. Tenor solo ad lib. Likely to be popular. (Galaxy.)

For women's voices or junior choirs I recommend the following:

Burgundian-Krones—"Pat-a-Pan." SSA or descant. (Kjos.)

Chilean-Bell—"Dormi-Jesu." Latin words only. Pretty tune. (Mills Music.)

English-Krones—"God Rest You Merry." SA, descant. Also "Wassail, Wassail." Two equal voices, or SA. (Kjos.)

Slovak-Kountz—"Hasten Swiftly, Hasten Softly." SSA. Probably best in this edition. (Galaxy.)

Warner, Philip—"Noël." SSA. The bell imitations in accompaniment will be best on piano. Four pages. Unusual text; good climax. (FitzSimons, '48.)

For men's voices, TTBB, there is an edition of the Slovak-Kountz "Rise Up Early" (Galaxy) with effective accompaniment. Also there is an unusual carol for men plus soprano solo or unison boys' choir by Harvey Enders called "We Wish You a Merry Christmas" (Galaxy). This pleasant accompanied number was performed in manuscript by the Mendelssohn Glee Club of New York; the composer's death made it necessary for someone else to prepare the manuscript for publication; Mr. Helfenbein has done a good job.

There is one simple and easy little solo for medium voice, better accompanied by piano. It is a setting of Luther's "Away in a Manger" by William France (Galaxy). A light, expressive voice, singing dreamily, might make this effective.

Anthems, Motets

Most of these are easy:

Broadhead—"Who Dwelleth under the Defence." S or T solo. Four pages. (Novello.)

Davis—"Our God Is a Rock." Hymn-anthem; strong rhythm. (Birchard.)

Goldsworthy—"Jesus' Mother, and Mine." Junior and senior choirs. Uses freely a hymn-tune by Bradbury, "Sweet Hour of Prayer"; also "Home, Sweet Home." For Mother's Day, of course. (Gray.)

Gordon-Larson—"Lord Jesus, I Love Thee." Hymn arranged for SAB. (Belwin.)

Hohmann—"Bless Thou the Lord." Unaccompanied, eight parts. Seven pages. (Hall & McCreary, '48.)

Howard—"Beyond the Stars." Cheerful treatment of subject of death. (Mills Music, '48.)

Jackson—"O God, Thou Art My God." Seven pages. A few divisions. (Belwin.)

Lee—"The Face of Moses Shone." Unusual text. Not easy; strong close. Six pages. (Gray.)

Mueller—"A Prayer for Light." Unaccompanied. SA solos. (C. Fischer.)

Owen—"Blessed Is the Man." Effective unaccompanied introit, two pages. (G. Schirmer.)

Pasquet—"A Prayer for Freedom." Good text from Gelasian Sacramentary. Unaccompanied, effective music. (Morris.)

Scholin—"We See the Christ." Striking text on death and hatred vs. Christian hope. (Belwin.)

Williams, R. E.—"Guide Us through the Night." Has variety. Five pages. (Kjos.)

Service Music

H. A. Schimmerling has an original setting of the communion service (Missa Brevis), published by Gray. To me the least impressive part is the Agnus Dei, though the whole setting is far better than most. I am not sure that so tender a text appeals to this composer; he has

LUDWIG ALTMAN GIVES "THE ART OF FUGUE"



AN AUDIENCE OF 2,000 people listened on July 7 to the first complete performance of Bach's "Art of Fugue" at Temple Emanu-El, San Francisco, in the orchestration and arrangement of Wolfgang Graesser and Ludwig Altman. The event was sponsored by Temple Emanu-El, the regional convention of the American Guild of Organists and the American Federation of Musicians. Under the headline "Bach's 'Art of the Fugue' Magnificent," Alfred Frankenstein wrote in the *San Francisco Chronicle*:

Pierre Montoux has wanted for years to play the Wolfgang Graesser orchestration of Bach's "Art of the Fugue," but

for one reason or another he has never gotten around to it, and it remained for his staff organist, Ludwig Altman, to introduce this masterly arrangement to San Francisco audiences last night at Temple Emanu-El.

To be sure, the version Altman presented, with the assistance of other San Francisco Symphony men under the direction of Herbert Jan Popper, was not strictly Graesser's since Altman gave an important role to the organ.

The composition requires the utmost in musicianship and scholarship from its performers, to find just the right tempi and the right shadings. Such musicianship and scholarship were brought to it by Altman and Popper.

yet to write anything deeply moving in that mood.

Spencer Ward Prentiss has a vigorous setting of the Benedictus Es, Domine in F (G. Schirmer), with enough fluency of rhythm to avoid the pounding effect that this text sometimes inspires.

Longer Choral Works

There are three sacred works that are worth examining:

Dyson—"Quo Vadis, Part II." A cycle of fine English poems set to music. Orchestra parts available. SATB solos. Dedicated to the Three Choirs Festival at Hereford this year. (Novello.)

di Lasso—"Missa Quinti Toni," without Credo. Extract from "Treasury of Sacred Polyphony, Volume I." Twenty pages. Very beautiful. Unaccompanied, of course. (McLaughlin & Reilly.)

White, Louie—"Praise to the Risen Lord." For Ascensiontide. Twenty-four pages. Good but difficult in rhythm. Includes a lovely chorale in free rhythm. Short SATB solos. Because there is so little fresh music for this season, the cantata is twice welcome for such choirs as can master its fluency. (Gray.)

I might mention three other works for choir concerts:

Schuman, William—"Pioneers." Difficult setting of Walt Whitman's great poem. Unaccompanied, eight parts. Twenty-six pages. (Marks.)

Purvis—"The Ballad of Judas Iscariot." Poem by Robert Buchanan. Fifty-one pages. Solos. Can be accompanied by piano and organ, or by the original arrangement for organ, violin, two harps and celeste. (Elkan-Vogel, Philadelphia.)

McKay, George F.—"Lincoln Lyrics." A choral suite on poems by Markham. Sixty-three pages. One section for men's voices, one for women's. (Birchard.)

Vocal Solos

The most impressive numbers here are "Three Psalms" (Gray) by Leo Sowerby for contralto or baritone with organ

accompaniment. I happen to like best "I Will Lift Up Mine Eyes." You need a very good singer.

Two simple solos are Roberta Bitgood's "Be Still, and Know That I Am God" (Gray) in three keys, with good variety of accompaniment, and Jacopo Peri's "O Bless Our God" (C. Fischer), arranged by Bertram Harrison for a big voice of medium range.

There are new editions (C. Fischer) of two old war horses: Bizet's "Lamb of God" and Gounod's "O Divine Redeemer," each in three keys.

Organ Solos

People are always asking me about "good but easy pieces." I guess that Alec Rowley's "Five Improvisations" (Novello, '48) is a good answer, especially the first two pieces and the last. Dr. Thiman has a very easy set called "Eight Interludes for the Organ," Set II (Novello), which can be played by young pupils who are just learning to combine hands with feet. George Frederick McKay's "Benedictions" (C. Fischer) are six little pieces which in difficulty range between these two other suites. They are short, easy and pleasant. The Rowley pieces you could use in service without apology to anyone. Robert L. Bedell has edited Max Reger's Introduction and Passacaglia in D minor (Gray). This is good, but quite out of the easy class.

A SUITE FOR ORCHESTRA, organ and male choir by Dr. Arthur C. Becker was repeated at the summer session of De Paul University. It is entitled "Episodes in the Life of St. Vincent De Paul." The work is divided into seven episodes, each introduced by a narration covering a period in the life of the great humanitarian. Dr. Becker was commissioned to write this work for the golden jubilee of De Paul University, Chicago, and it is dedicated to the university.

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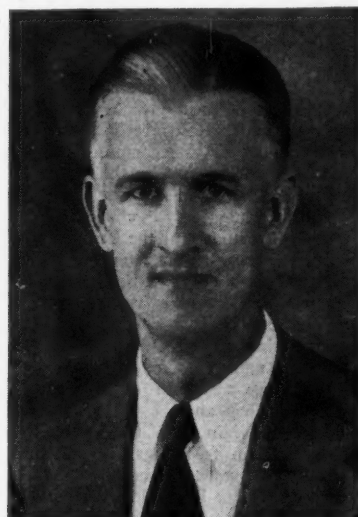
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WILLIAM H. SCHUTT



WILLIAM H. SCHUTT, M.S.M., A.A.G.O., is completing his tenth year as minister of music at Grace Covenant Presbyterian Church, Richmond, Va. Besides the chancel choir of fifty-five singers he directs five youth choirs, providing for those from 6 to 18 years of age. Special choral services presented the last season included a harvest home festival, a candlelight Christmas service, Clokey's "For He Is Risen," Gounod's "Gallia," the Faure "Requiem," Van Hulse's "Beatitudes" and a Bach cantata, "Now Thank We All Our God." The organ is a four-manual Skinner built in 1924. In addition to his work at Grace Covenant, Mr. Schutt assists Dr. James R. Sydnor with organ and piano classes at the Presbyterian Assembly's Training School for Lay Workers.

A native of Litchfield, Ill., Mr. Schutt studied at Oberlin, receiving the B. A. degree in 1930 and the bachelor of music two years later. His organ teachers were Dr. George W. Andrews, George O. Lil-

lich and L. E. Yeamans. From 1932 to 1937 he was in charge of the music at the Methodist Church of Cuyahoga Falls, Ohio, leaving that position for further study at the School of Sacred Music of Union Theological Seminary, where he was an organ pupil of Dr. Clarence Dickinson. During the two years in New York he served as minister of music at the Congregational Church of South Norwalk, Conn. Mr. Schutt has attended summer sessions of Westminster Choir College, the Christiansen Choral School and the Organ Institute of Methuen. During the recent war he spent three years with the Quartermaster Corps in England, France and Belgium, and also in Okinawa.

Shortly before going to Richmond in the fall of 1939 Mr. Schutt married Flora M. Shepard of South Norwalk, Conn. The Schutts have a 6-year-old son and boy and girl twins a year old.

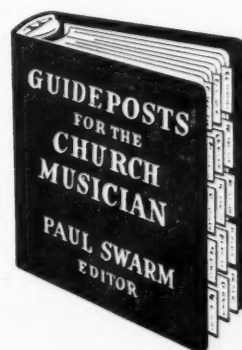
ANNA DUNNE McMANUS

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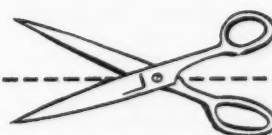
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S. E. GRUENSTEIN, Editor and Publisher

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Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, AUGUST 1, 1949

IF YOUR ADDRESS HAS BEEN changed, if for any reason you do not receive your copy regularly, or if your name and address are not correct or complete on the label of your copy of THE DIAPASON, be sure to notify us at once.

Dr. Schweitzer's Visit

When Dr. Albert Schweitzer returns to his hospital work in Equatorial Africa from his first American visit he may well repeat the words of Caesar, "Veni, Vidi, Vici." Persuaded to cross the sea to speak at the Goethe festival in Aspen, Colo., Dr. Schweitzer stipulated that it was to be a flying trip and that he would not accept other engagements. But he happily yielded to the pleas of many who were eager to see this man whom organists honor as a Bach interpreter, while theologians and medical men and others hail him for his writings and for the work he has done among the natives of Africa as a surgeon and healer. In a most amazing way Chicago turned from its industries and its marts of trade for a luncheon that will go down in history, at which the governor of the state, the mayor of the city, the head of the University of Chicago and many other dignitaries joined the united women's clubs to do honor to one whose life has been devoted to philanthropic and scholarly pursuits.

When the nation's second city, steeped, as we sometimes feel, in material things, spontaneously takes a day off to honor a man who gave up a career full of opportunity to devote himself to the poor of the world, we observe a most encouraging sign in these days when one sometimes fears for the future of civilization.

Convention Benefits Nationwide

Organists in every part of the United States were offered a great deal of value at eleven regional conventions of the A.G.O. held in the first half of 1949 in cities from coast to coast. These meetings, patterned after the national conventions of the Guild, were a means of bringing together for their benefit and spiritual refreshment many who could not make the long trip to a nationwide gathering because of the distance from their homes. They also filled the gap between the biennial meetings—in this instance between the 1948 St. Louis convention and the one in 1950 in Boston, for which extensive plans already are under way. An estimated aggregate attendance of 2,000 was registered at the eleven meetings, which came to a close late in June and early in July in Portland, Maine, and San Francisco, Cal.

Reports from the regional meetings give evidence of the excellence of the programs which marked them. In some instances those present found them to be little short of the nationwide conventions in interest. Stimulating papers and recitals by artists of national reputation marked the sessions. Aside from these the semi-finals in which young organists vied for the privilege of competing in the

national contest in Boston opened one's eyes to what may be expected of the oncoming generation. Many of these young people played like seasoned recitalists and in several instances the judges found it difficult to choose the winner. If only one example may be mentioned, a better performance, with greater feeling and real interpretation of the composer's spirit could hardly be found than the playing of the Franck Chorale in B minor at Detroit by Allene Knighten, a young colored woman and a student at the University of Michigan. Every report from New York testifies to the thrilling experience of being able to hear the recital of Dr. Clarence Dickinson, assisted by a brass choir and timpani. And one could seldom listen to a more reasonable, sympathetic and inspiring appraisal of the church musician's place and of the ideals that should guide him than the sermon of Bishop Emrich of Michigan at the Guild service in St. Paul's Cathedral in Detroit.

THE DIAPASON has followed its policy of presenting comprehensive reports of all of these conventions. This offers the only means for the many who could not be present to share in part in the benefit accruing from these meetings. We have been pleased to receive letters from readers who write that the next best thing to attending an organists' convention is to read the report of it in THE DIAPASON.

CATHERINE ADAMS IS BRIDE OF FREDERICK WILFRED ROOT

Two well-known organists formed a life partnership when Miss Catherine Marie Adams was married to Frederick Wilfred Root on June 14 in St. Mark's Episcopal Cathedral, Seattle, Wash. Walter A. Eichinger of Seattle, another prominent organist, was the best man and Mrs. Eichinger was the bride's only attendant. Mr. and Mrs. Root are making their home at the Summit Crest Apartments.

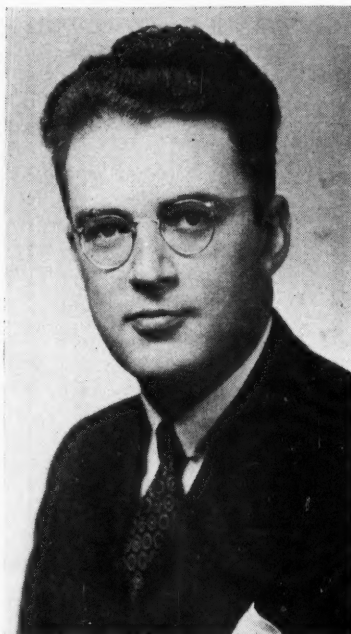
Mrs. Root is professor of music at the University of Washington and formerly was on the faculty of Coe College, Cedar Rapids, Iowa. The bridegroom is a member of the executive committee of the Washington Chapter, A.G.O., and it was at one of the chapter meetings that Mr. Root met Miss Adams. Mr. Root until Jan. 15 of this year was organist and choirmaster of St. James' Cathedral in Seattle. He is also a teacher of English and Latin.

The Choirmaster's Lament

By ROLAND SCHROEDER

If Toscanini, Robert Shaw or Christiansen too
Had to produce each Sunday service
like we do—
Rehearsals marked by absences, coughs
and colds in head,
Or lazybones who oft prefer to early go
to bed,
Sopranos' voices cracking, they cannot
sing A flat,
Or basses on the ball team—now who
can go for that?
Some even go get married, then lose their
voice—Oh my!
They cannot come to choir practice, no—
don't even want to try.
But some they do—more power to 'em—
but this gives me the jeebies:
It's Easter, Christmas, heavy concert just
when they have their babies.
The organist even goes berserk—we close
that piece in minor.
She blithely ends in major chord. Could
anything be finer?
The preacher also is a problem; He asks
for special stuff;
He wants it for a special day; it's going
to be tough.
We work it hard and drill and think that
this is it.
The day before he looks it over and says:
"I don't think it will fit."
And then the congregation to whom we
minister heavenly sounds,
Be it Bach, Handel, Brahms, no matter,
it's in gushy sevenths their joy
abounds.
So if Maestro, or Shaw, or Christy meet
up with us in heaven,
They find they make quite a loaf, but we
make up the heaven.
But we cannot close without a "thank
you" to those ever faithful though
in trouble
Who come in spite of headache or ulcer,
though it bend them over double.
Yes, and by now I know you've guessed
I meant no bad reflection
On my pastor, my choir, organist, con-
gregation—they'll always be an
exception.

BOIES WHITCOMB



BOIES WHITCOMB, M.S.M., A.A.G.O. (Ch.M.), has been appointed minister of music at Central Union Church, Honolulu, Hawaii, and will assume his duties there Sept. 1. He will have at his disposal a three-manual Skinner organ of sixty ranks, with floating solo and echo divisions and an adult choir of seventy voices. A series of oratorios, organ recitals and musical services with instruments is planned for the coming season. The music at this church has gained an enviable reputation under Mr. Whitcomb's predecessor, R. Kenneth Holt, who has resigned after having served Central Union for fifteen years.

For the last three years Mr. Whitcomb has been organist and choirmaster of Christ Episcopal Church in Lexington, Ky. There he inaugurated the custom of presenting oratorios during the Advent and Lenten seasons. He also organized the St. Cecilia choir of girls and a youth choir of boys and girls.

FOUR NOTED ORGANISTS WILL PLAY IN CLEVELAND

Four noted organists will appear in the seventh series of artist recitals at the First Methodist Church, Cleveland, Ohio. Fernando Germani will open the series Oct. 23 and will be followed by Andre Marchal. Two recitals in 1950 will help commemorate the 200th anniversary of Bach's death. Claire Coci will appear Jan. 22 and E. Power Biggs will be heard in a special recital March 13. All recitals except Mr. Biggs' are on Sunday evenings at 8:15 and are open to the public without admission charge. For the second year lovers of good organ music are invited to become patrons by subscribing \$5 or more. In return for this support seats are reserved for patrons in a special section and at least one special event in the nature of a reception will be planned for them.

First Church is "Methodism's downtown church," in the heart of old "millionaires' row," on Euclid Avenue. When the church was founded in 1842 a string orchestra supported the chorus choir and it was not until 1853 that the first organ was installed. Various additions and a reconstruction by Casavant Brothers in 1943 have created an instrument of four manuals and seventy ranks. Ben Burt is choir director and Thelma Merner Goldsword organist.

D. DEANE HUTCHISON presented Dorothy Bischoff and Mary Deyo in a joint recital at the First Methodist Church, Peoria, Ill. Sunday, June 19. The program included: Trumpet Tune, Purcell; "A Toccata," Farnaby; Chorale Prelude, "It Is a Rose Upspringing," Brahms, and Chorale in A minor, Franck (Miss Deyo); Festival Toccata, Fletcher; Pastoral from Sonata 1, Guilmant, and "The Marriage in Cana of Galilee" and "Lord Jesus Walking on the Sea," Weinberger (Miss Bischoff); "Sur un Theme Breton," Ropartz; Toccata, Deyo, and Arioso and Toccata, Sowerby (Miss Deyo); "Etude de Concert," Hutchison; Minuet, Boccherini; "Plece Romantique," Alphonse Schmitt, and "Carillon-Sortie," Henri Mulet (Miss Bischoff).

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Aug. 1, 1914—

F. Flaxington Harker resigned as organist of All Souls' Church, Biltmore, N. C., to go to St. Paul's Church, Richmond, Va.

A large organ was to be built by the Austin Company for Baldwin-Wallace College, Berea, Ohio.

The new Casavant four-manual in the First Baptist Church of Syracuse, N. Y., was dedicated before an audience of 1,800 by Arthur W. Eltinge. The specification of the instrument of seventy-five sets of pipes was published.

Twenty-five years ago the following news was recorded in the issue of Aug. 1, 1924—

New York University announced the appointment of Hugh Porter as organist and instructor of music.

Large four-manual organs under contract included an Estey for the Buffalo Consistory, an Austin for the Church of the New Jerusalem in Philadelphia, a Skinner for the First Presbyterian Church of Cedar Rapids, Iowa, and a Möller for St. Stephen's Reformed Church in Reading, Pa.

Ten years ago the following news was recorded in the issue of Aug. 1, 1939—

A five-manual organ for the Marienkirche in Danzig, installed in an edifice seating 25,000 people, was completed by Emmanuel Kemper & Son and the specification was presented in THE DIAPASON.

Dr. George A. Parker, who was for fifty-one years instructor in piano and organ, and subsequently head of the music department, dean of the college of fine arts and head of the organ department at Syracuse University, died at his home in Syracuse, N. Y., July 2. Dr. Parker was one of the founders of the American Guild of Organists.

THREE-MANUAL BY AUSTIN IS DEDICATED IN CARO, MICH.

A three-manual built by Austin Organs, Inc., and installed by Calvin B. Brown, the company's Chicago representative, was dedicated July 10 in the Methodist Church of Caro, Mich., with a recital by F. B. Campbell. Mr. Campbell's program included these numbers: Concert Overture in C major, Hollins; "Come, Saviour of the Gentiles," "Sleepers, Wake" and Sinfonia from Cantata "We Thank Thee, Lord," Bach; Lullaby and Prayer, Bedell; Arietta, Kinder; "The Swan," Saint-Saens; "The Bells of St. Anne de Beaupré," Russell; Allegro Maestoso from "Water Music," Handel. Edna Bowles Taylor, contralto, contributed several solos.

Mr. Campbell is cashier of the State Savings Bank in Caro. He has served the Presbyterian Church as organist for thirty-five years.

The new organ replaces an old Farland & Votey tracker action organ in use since 1895. The dedication recital on the old organ was played fifty-five years ago by Frederick Alexander, a former Caro boy, then head of the music department of Ypsilanti State Normal College. A special feature at the dedication of the new organ was the reading of a fine letter from Mr. Alexander, since retired and now residing in California.

The new organ has the following resources:

GREAT.

Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Chimes, 25 bells.

SWELL.

Geigen Principal, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR.

Viola, 8 ft., 73 pipes.
Concert Flute (Great), 8 ft.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute (Great), 4 ft.
Tremulant.

PEDAL.

Open Diapason, 16 ft., 12 pipes, 20 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes, 20 notes.
Dulciana, 16 ft., 12 pipes, 20 notes.
Flute, 8 ft., 12 pipes, 20 notes.

ALFRED C. KUSCHWA 40 YEARS AT HARRISBURG CATHEDRAL

St. Stephen's Episcopal Cathedral in Harrisburg, Pa., remembered Alfred C. Kuschwa's fortieth anniversary as its organist and choirmaster in a substantial manner late in June, presenting a purse to him in recognition of his long and devoted service. Mr. Kuschwa went to Harrisburg in 1909 at the invitation of the Rev. Rollin A. Sawyer, who served St. Stephen's until his death in 1925. The two men had worked together at Trinity Episcopal Church in Carbondale, Pa., for five years.

Mr. Kuschwa estimates that between 500 and 600 men and boys have sung in the cathedral choir during his service as director. He takes delight in training the choir boys and finds pleasure in seeing the results of this training in later life. In addition to his duties as an organist and pianist, Mr. Kuschwa is also an accomplished singer and sometimes adds his own baritone to the forty-five voices of his male choir.

Every Christmas season Mr. Kuschwa directs the Pomeroy Chorus for its Yuletide program and finds time to direct the Harrisburg Consistory Choir of sixty voices, the Auxiliary Glee Club of American Legion Post 27 and the mixed choir of Mount Calvary Episcopal Church in Camp Hill. For twenty-five years he also had charge of the music at St. John's Episcopal Church in Carlisle, Pa., and for some time traveled back and forth to Lewistown to do a similar work at St. Mark's Church.

Among Mr. Kuschwa's instructors are included the late J. M. Chance, under whom he served as assistant organist at the Second Presbyterian Church in Scranton; John T. Watkins, director of the Scranton Choral Society, for which Mr. Kuschwa served as accompanist; J. Warren Andrews of the Church of the Divine Paternity in New York; Dr. G. Edward Stubbs of St. Agnes' Chapel, New York; Hayden Evans, J. Willis Conant and J. Alfred Pennington.

Mr. Kuschwa has noted a major change in church music in the past half-century. "Church music has become more devotional, has taken on a more religious

ALFRED C. KUSCHWA



atmosphere," he said. "In the days before radio, symphonies and visiting singers, church music had more of a quality of entertainment," he explained.

FRANK K. OWEN presented Phillip L. Steinhaus and Margery L. Winter in a recital June 24 at St. Luke's Church, Kalamazoo, Mich. Mr. Steinhaus played: Prelude and Fugue in D, Bach; Minuet, Symphony 4, Vierne; Trumpet Tune and Air, Purcell; "Ronde Francaise," Boellmann, and Toccata, Symphony 5, Widor. The Fugue in E flat ("St. Anne"), Bach; Chorale in B minor, Franck; "Paignon," Donovan, and the Pastorale and Finale from Symphony 1, Vierne, were played by Miss Winter.

APPOINTMENT OF Anthony F. Bazdarich as sales representative for the Southwestern states has been announced by the Wicks Organ Company of Highland, Ill. Mr. Bazdarich, whose business address will be 4379 Hatfield Place, Los Angeles 32, Cal., will represent the firm in California, Arizona and New Mexico.

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The following candidates were successful in passing all requirements for the diploma of associateship of the Canadian College of Organists in the June, 1949, examinations:

John Bradley.
 William M. Findlay.
 Doreen Miller.
 A. L. Ward.

F. C. SILVESTER,
 Registrar for Examinations.
 Galt Center.

The annual meeting of the Galt Center was held at the home of the president, C. R. Kilgour, in Galt July 9. After a picnic luncheon the members attended to the business of receiving reports for the year and the election of officers for 1949-50. A year of educational activity proved very successful and the treasurer showed a balance on the right side of the ledger.

Frank Haisell presented the report of the nominating committee, which received the unanimous vote of the members. Officers elected are: President, C. R. Kilgour; past president, A. F. Murray Timms; vice-president, F. L. Haisell; secretary, C. P. Walker; treasurer, G. Schaller; executive members, Miss W. Murray, Miss M. Winterhalt and N. Barfoot.

Mesdames Kilgour, Timms and Haisell were a committee who provided the refreshments for the indoor picnic.

C. P. WALKER, Secretary.

Kitchener Center.

Eugene Fehrenbach was elected president of the Kitchener Center at the annual meeting July 4. Other officers are: Vice-president, Dr. Glenn Kruspe; secretary, Pauline Hymmen; treasurer, Ray Massel; social convener, Louise Germann; DIAPASON secretary and publicity, Agnes Fischer. The meeting was held at the country home of Leonard Grigg, Bridgeport. Members enjoyed a picnic supper arranged by Dorothy Petersen.

AGNES FISCHER, DIAPASON Secretary.

Oshawa and District Center.

The two-manual Casavant organ recently installed in Christ Memorial Church, Oshawa, was formally dedicated by the Very Rev. C. E. Riley, D.D., dean of Toronto, June 1. The service was fully choral and the choir sang "Sing Alleluia Forth," Thiman, and the Ascensiontide anthem "Lift Up Your Heads," Coleridge-Taylor. Before the service of dedication was concluded the organist and choir-master of the church, W. George Rapley, played the following short program: "Prelude," Capocci; "Idylle," Lefebure-

Wely; Communion, Faulkes, and Sonata No. 2, Mendelssohn.

E. KELVIN JAMES, Secretary.

Brantford Center.

The annual meeting and dinner of the Brantford Center was held at the Iroquois Hotel, Galt, June 2. William Findlay presided as chairman. John Weatherseed, organist and choirmaster of the Deer Park United Church, Toronto, and vice-chairman of the Canadian College of Organists, was the guest speaker and delivered an interesting address on the "Value of Music from the Point of View of the Composer, Performer and Listener."

Reports of the year's work were presented by the secretary and treasurer, Miss E. L. Muir.

The following officers were elected for the ensuing year: Markwell Perry, past chairman; William Findlay, chairman; George F. Sweet, vice-chairman; Mrs. G. M. Cook, secretary; Miss E. L. Muir, treasurer; Miss Marion Alexander, social chairman.

Mrs. Howard Marlatt was in charge of the arrangements for the dinner.

(Miss) E. L. MUIR, Secretary.

WALTER BUSZIN CONDUCTS WEST COAST CONFERENCES

Walter Buszin, professor of liturgics, hymnology and church music at Concordia Seminary in St. Louis, Mo., and well-known editor of organ and sacred choral music, spent July in California, Oregon and Washington, where he conducted church music conferences and gave three organ recitals. The church music conferences were conducted in Los Angeles, Oakland, San Francisco, Portland, Seattle and Tacoma. The recitals were played in three cities in Oregon—Portland, Hillsboro and Salem. In addition Professor Buszin conducted a three weeks' course in hymnology and liturgics as part of the extension work offered by Concordia Seminary of St. Louis in Concordia Academy, Portland, annually. During the last week in June he lectured on hymnology at Valparaiso University, Valparaiso, Ind.

In Portland Mr. Buszin presented the following program in Zion Lutheran Church July 25: Prelude and Fugue in A major, Walther; Sonatina from the Cantata "God's Time Is Best," Bach; Chorale Partita, "Praise God, the Lord, Ye Sons of Men," Walther; "Our Father, Thou in Heaven Above," Bach; "In Peace and Joy I Now Depart," Johann Christoph Bach; "Now Sing We, Now Rejoice," Zachow; "Praise to the Lord, the Almighty," Walther; "Psalm 18," Marcello; Liturgical Prelude No. 2, Oldroyd; "Behold, a Branch Is Growing," Wehmeyer; "Song without Words," Bonnet; Variations on an Old Christmas Carol, Shaw; "Praise God, from Whom All Blessings Flow," Pachelbel.

WA-LI-RO CONFERENCE ENDS WITH NORWALK, OHIO, SERVICE

Paul Callaway brought the fifteenth annual choir-master conference of Camp Wa-Li-Ro to a brilliant height with a festival service in St. Paul's Church, Norwalk, Ohio, June 30. The entire group of seventy boys and men were taken from Put-in-Bay, Ohio, to Norwalk by special boat and car for the service. Walter Blodgett was at the organ. Healey Willan's Magnificat and Nunc Dimittis arranged as a plainsong setting with fauxbourdon, Ruffo; "If Ye Love Me," Tallis; "Let All Mortal Flesh," Holst, and "Let My Prayer," Purcell, were sung at the service.

Mr. Callaway also conducted a choral communion service at St. Paul's, Put-in-Bay, July 29. Walter Blodgett conducted classes in plainsong and the Rev. John W. Norris spoke on the music of the service. Paul Allen Beymer conducted a voice clinic for choir boys.

Boys and men were in attendance from twenty-five states.

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The contents embrace Robert Elmore's *Speranza*, which was awarded first prize; *Divinum Mysterium*, second prize winner, by David S. York; and *Poem*, by Rollo Maitland, who received third prize. Also included are works by prize winners Louis L. Balogh, M. Austin Dunn, Willard Somers Elliot, Walter Lindsay, Ellen Jane Lorenz, Rob Roy Peery, Frederick C. Schreiber, William C. Steere, and Hobart Whitman.

Informative notes by Dr. Alexander McCurdy are included.

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ORGAN IN WEBSTER GROVES REDESIGNED AND ENLARGED

W. A. Brummer, who operates the Midwest Organ Service, has redesigned and enlarged the organ in the Presbyterian Church of Webster Groves, Mo., a suburb of St. Louis, using materials supplied by M. P. Möller, whom Mr. Brummer represents in five central states. The gift of a new chancel provided funds for the work and for the reinstallation of the three-manual instrument. This gift came from Woodson K. Woods. The additions to the organ are in memory of Louis F. Booth, father of Alfred L. Booth, organist of the church. Mr. Booth gave the dedicatory recital June 13.

The old organ was a three-manual Kimball of twenty ranks. It was in chambers back of the choir, which space is now taken by the new chancel. Diapasons and flutes were replaced with new Möller pipes. Möller chests and pipes were added to great, swell and pedal, and Möller built a new ten-stop choir organ. The organ is now in chambers on both sides of the chancel. The console was rebuilt with new stopkeys.

Alfred Booth has been organist at the church for about thirty-four years, starting July 1, 1915, but was away during the first world war for a year or more.

The resources of the organ now are as follows, new pipes being indicated by asterisks:

GREAT.

Diapason, 16 ft., 61 pipes.
*Diapason I, 8 ft., 61 pipes.
*Diapason II, 8 ft., 12 pipes.
*Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Octave, 4 ft., 12 pipes.
*Fifteenth, 2 ft., 61 pipes.
*Mixture, 3 rks., 183 pipes.
Chimes, 20 bells.
Harp (provided for in console).

SWELL.

Lieblich Bourdon, 16 ft., 73 pipes.
*Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
*Spitz Flöte Celeste, 8 ft., 146 pipes.
*Flute Harmonic, 4 ft., 73 pipes.
*Principal, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
*Plein Jeu, 3 rks., 183 pipes.
Contra Fagotto, 16 ft., 12 pipes.
*Trompette, 8 ft., 73 pipes.
Fagotto, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR.

*Dulciana, 16 ft., 12 pipes.
*Viola, 8 ft., 73 pipes.
*Concert Flute, 8 ft., 73 pipes.
*Unda Maris, 8 ft., 146 pipes.
*Koppel Flöte, 4 ft., 73 pipes.
*Nasat, 2 1/2 ft., 73 pipes.
*Block Flöte, 2 ft., 73 pipes.
*Clarinet, 8 ft., 73 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.

PEDAL.

Grand Cornet Mixture (Great and Choir), 32 ft.
Diapason I, 16 ft., 32 pipes.
Diapason II (from Great), 16 ft.
Bourdon (20 from Great), 16 ft., 12 pipes.
Lieblich Bourdon (from Swell), 16 ft.
Dulciana (from Choir), 16 ft.
Octave, 8 ft., 32 pipes.
Still Gedeckt (from Swell), 8 ft.
Superoctave, 4 ft., 12 pipes.
Flute d'Amour (from Great), 4 ft.
Double Trumpet (20 from Swell), 16 ft., 12 pipes.
Contra Fagotto (from Swell), 16 ft.
Trompette (from Swell), 8 ft.

REV. THOMAS CURTIS LEAVES TOLEDO FOR ELYRIA, OHIO

The Rev. Thomas Curtis concluded his three years' service as associate minister, organist and choir director at the Washington Congregational Church, Toledo, Ohio, May 15 by preaching in the morning and giving a recital in the evening. A large audience attended the recital and participated in the farewell reception which followed it. The Palestrina (adult) Choir of the church sang the cantata "Ein feste Burg," by Bach. Organ selections included the Sixth Sonata of Mendelssohn, the Handel Prelude and Fugue in F minor, the Fantasia on "St. Catherine," McKinley; "Benedictus," Reger; Pastorale from First Symphony, Vierne; Toccata, Andriessen.

After a month's vacation Mr. Curtis assumed his duties as minister of music and religious education at the First Congregational Church of Elyria, Ohio. In this position he will be in charge of three choirs, youth activities, and a church school with an enrollment of 529 members. A three-manual Holtkamp organ will be installed in time for the church's 125th anniversary in November.

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Three Requisites for a Good Organist Outlined by Bishop

[The following is the text of the sermon preached by the Bishop of Michigan at the Guild service June 27 in St. Paul's Cathedral, Detroit, on the occasion of the regional convention of the A.G.O.]

By THE RIGHT REV. RICHARD S. EMRICH, D.D.

The profession that you follow as organists and choirmasters is surely one of the noblest on this earth, for you serve in God's House and lead the people in the singing of His praises. By the profession that you follow you are able to lift people from the traffic, bustle and smoke of our civilization to the place where they can see the heavenly places and behold the Cherubim and the Seraphim. Through your art you can express all the moods of the religious soul—the moods of adoration, praise, penitence, exaltation, of the grandeur of God's House and the church militant. What a profession, and how rich in meaning and tradition! What a profession that sings God's praises and teaches people to love Him!

Our text is the thirtieth verse of the Sixty-ninth Psalm, "I will praise the name of God with a song, and will magnify him with thanksgiving." In a sense it is an easy sermon to preach, for clergy and organists have so much in common. Let's take our text, then, and look at three requisites for a good organist as well as a good clergyman.

First, let's admit that we live in a difficult world and that the standards of the world are often at war with the standards of our profession. Excellence and skill are great things, but in order to make clear the high standards of our professions, let me state that the most skilled musician can be an utterly bad church organist just as a great speaker can be an utterly bad priest. Whether or not men are good organists and priests depends completely upon their intentions. You will recognize immediately the authority for that statement. Speaking is an art, and yet St. Paul could write: "Though I speak with the tongues of men and of angels and have not charity, I am nothing." It makes no difference, then, if music is impressive, imposing, great, beautiful, or draws a crowd. If not done from the heart to the glory of God, it is nothing. As far as this point is concerned, skill means nothing, for skill can be used for any purpose. Sometimes I have heard people speak of the congregation as the "audience." How vulgar that is, and how far from Christian teaching! In all worship there is only one audience, and that is God Almighty, to whom we sing, for whom we sing, and for whose glory the poor words from a pulpit are spoken. And all our words and songs are like the imperfect gifts of a small child which God values for their intention.

In the first point, then, in order to make it clear, we state that we do not care whether it is great music or not. This is not the opera, the symphony or the concert; this is the House of God. And when people enter this house, there is a sense of expectancy in them as they listen to music and await the spoken word. They expect something different, a different motive; they expect to be lifted to the throne of God (not just impressed) and be led to bow before the holy. Clergy and choirmasters, then, must be men of prayer and praise who teach prayer and praise to the people. I love the words of Richard Baxter's old hymn: Ye holy angels bright,

Who wait at God's right hand,

Or through the realms of light

Fly at your Lord's command,

Assist our song, for else the theme

Too high doth seem for mortal tongue.

Having laid the cornerstone (and no one understands Christianity who does not see that it is concerned with the heart), we proceed to the place of excellence. Here I express with deep feeling that I am sick and tired of second-rate things in the church. How does one glorify God by offering to Him something second-rate, unprepared, sloppy and casual? And it happens too often from pulpit, unprepared services and casual choirs. When I say this I realize two things at the same time—(a) that we do not attain

perfection on this earth and that there is always something broken and incomplete about human life, and (b) all the difficulties that a choirmaster and organist face—the difficulty of getting people together for rehearsals, the original sin in choir members; but still there is something profane and blasphemous about sloppy work. If it were a concert how we would prepare! If it were a university audience, how carefully the speech would be studied! But anything seems good enough for God. And an awful mediocrity comes to us.

Is it not the simple truth that there are standards of good music and that every man and woman should strive for the best at his disposal? And this excellence, the best at our disposal, is not something to be brushed aside with excuses because we do not have a great parish and a great organ. One of the best choirs in this diocese is in a small frame church, 120 miles to the north. They sing the numbers they are capable of singing and they sing them well, while the choir director plays an electronic organ. There are standards there, and the choir feels the full seriousness of the endeavor. The offertory is not an interlude, but a sincere effort to praise God with the best at their disposal. In a country church on Cape Cod the rector's wife was a character and I once heard her pep-talk to the choir, which ended up: "Now get on in there and sing like blazes for the Lord." There was real effort and a kind of hearty excellence as they rendered the good gift to Him who asks the best of men.

It seems to me good to remember that God is easily pleased, but hard to satisfy. He says to a choir: "I am pleased with the intention and the serious endeavor, but I will not be satisfied until from organ and throat there comes the best music of which you are capable." Surely we do not praise or magnify without a serious attempt at excellence!

Lastly, of course, we praise God with our service of people through our music. Through music you can express for them thoughts that lie too deep for tears and which because music is a great art cannot be expressed by the poor words of a preacher. Just as love is best expressed in poetry and song, so is the greatest of faith and hope best expressed in music. What Handel has meant in my religious life as he conveys to men the love of God and the majesty of God! My faith in the beyond is expressed best not in argument, but in "Jerusalem the golden, with milk and honey blest." Art is not contrary to reason; it simply soars beyond reason to express in word, in verse, in sound, in emotion, the deepest things of the heart. What a service! Long after they have forgotten every word spoken by a pastor from the pulpit, they will remember the hymns and the greatest of the anthems.

Two things about service: First, we never serve people by dropping completely to their level. You know music and good music, and there is an accepted consensus as to what is good music. It is your task and mine to bring the souls of the people into the Divine Presence and to purify them and uplift them. It is not service to sing "O Promise Me" or other such things at a wedding. Just as cheap language should be out, so should cheap music be out. If a bride spends hours on her wedding dress and the other preparations, the real service of our fellowmen will ask her to express her hopes in some great hymn that is fitting before the altar. We never serve people by dropping to their level. What they most truly expect from organ and pulpit is to be raised by the best.

Second, it is not service to remain on such a high plane that we never touch them. I know an organist who seems to resent it when the congregation sings. He plays hymns so that no man with blood in his veins wants to sing them and changes the setting of a chant as soon as he suspects the congregation knows it. Sometimes I sympathize deeply with an organist who is accused of putting on airs, for actually he is simply trying to show the people what good music is. But sometimes the sympathy shifts to the congregation, who want to learn, and sing, but are not permitted to do so.

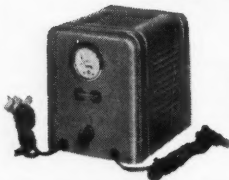
A man who praises God, then, by serving his fellowmen is one who loves the people, knows what the faith teaches and, walking with them, tries to raise them. Sometimes in love we will pull them up so high it will hurt them and sometimes in love we will play a hymn that hurts us. But there is no escaping of that dilemma if we want them to praise the name of God with a song, and magnify Him with thanksgiving.

RACHEL PIERCE
M.A., M.S.M., F.A.G.O.

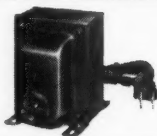
Professor of Organ
Limestone College

Gaffney, South Carolina

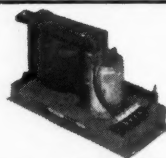
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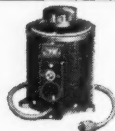
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4 Auxiliary Voltage Control: for those installations where very precise control of voltage is necessary.

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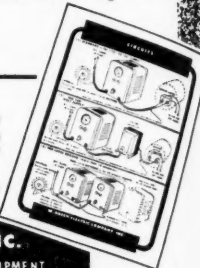


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HENRY FUSNER CONDUCTS CHURCH MUSIC WORKSHOP

The second annual church music workshop was held at Fort Hays Kansas State College, Hays, Kan., July 10 to 12 under the direction of Henry Fusner, M.S., A.A.G.O. Mr. Fusner, for a number of years on the faculty of the Juilliard School, is organist and choirmaster of Emmanuel Baptist Church, Brooklyn, N. Y. The workshop opened with a vesper service sung by the combined choirs of Hays under the direction of Mr. Fusner. Compositions performed were by Kopyloff, Beach, Tallis, Williams and Lutkin.

Two organ sessions were held July 11 covering registration problems, service playing and a discussion and demonstration of hymn and anthem accompaniments.

The high point of the workshop was an organ recital by Mr. Fusner. The program was as follows: Toccata, Muffat;

Sonata in C, Scarlatti; Chorale Prelude, "I Call to Thee," Bach; Fugue in E flat ("St. Anne"), Bach; Chorale in A minor, Franck; Chorale Prelude, "O World, I Now Must Leave Thee," Brahms; Scherzetto, Vienne; Arioso, Sowerby; Allegro, Sixth Symphony, Widor. July 12 the workshop closed with a discussion of conducting techniques and choir problems and the reading of new choral materials. Leading publishing houses sent displays.

THE SECOND ANNUAL Institute on Jewish Liturgical Music was held in New York City from June 12 to 14. The Institute, which was attended by ten Orthodox, forty Conservative and 110 Reform representatives, provided an opportunity for synagogue and temple laymen, directors of music, cantors and rabbis to study and discuss the problems of synagogue music. A public concert of the best music in this field was attended by about 500 people who filled the Kaufmann Auditorium in the Ninety-second Street Y.M.H.A.

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Letters to the Editor

In Reply to Mr. Skinner.

Chicago, Ill., June 29, 1949.—Editor of THE DIAPASON:

Let me at the outset say that I have no desire to enter into a debate or controversy with Mr. Ernest M. Skinner about what he did or did not do with regard to the invention or introduction of various special stops in his organs of thirty or forty years ago. The statements made in my book, "The Contemporary American Organ," of which he complains in his letter to you in the July DIAPASON, were made in the second edition of this work in 1933, and in all subsequent editions. Sixteen years is a long time to get around to reading what I have written and to ask me for specific information which was fresh in mind in 1933, but no longer is. * * *

Mr. Anton Gottfried has produced a French horn, English horn and clarinet for the organ in my home as far back as 1922 which compare favorably with anything that Mr. Skinner or his volcers have ever done. Even though Mr. Skinner claims he has a patent on his French horn construction, Mr. Gottfried assures me that the principles involved are very old and that he had used them long before Mr. Skinner was building organs.

I would also refer you to the standard authority, Wedgwood's "Dictionary of Organ Stops," 1907 edition. A French horn by John Compton, cor anglais, at 16 and 8 ft., clarinet, basset horn—all these are described by Wedgwood with emphasis on imitative fidelity, and various ingenious pipe formations. This book antedates any of Mr. Skinner's organs.

The late Mr. George Michel of the Kimball Company was turning out solo reeds of superb quality as early as Mr. Skinner and they were by no means copies of Mr. Skinner's reeds. Both the late Mr. John T. Austin and Mr. B. G. Austin wrote me strong letters of resentment at the claims of Mr. Skinner. They, too, were making solo reeds as early as 1904, which is before Mr. Skinner's claims. Two of the men whose names are given above are dead. To pursue this subject is quite fruitless. I suggest to Mr. Skinner that he read further on the same page 73 of my book (in which I make the statements he complains of) to the bottom of the page, where I say "the author feels that the orchestral voices, for many years, were brought to a higher degree of development, and were more systematically and successfully employed in the Skinner organ than by other builders." This should make amends, I hope, for questioning his statements as to originality and invention of these voices.

As it turns out, the company which still bears his name, while still making the solo reeds for which he claims parentage, has become more interested in developing and installing in many of its recent organs several ancient types of solo reeds. These include the cromorne, the rohr schalmel and the rankett. Many of the present generation of organists regard these ancient voices with more favor than the solo reeds which imitate some of the presentday orchestral instruments. This is a matter of taste entirely, which is hopeless to debate.

Whether or not Mr. Skinner's claims are true, I still regard him with the highest admiration and respect for what he has done in the field of organ building during the past fifty years, as do thousands of other informed organists. The organs which bear his name will continue to sing his praises long after he is gone. Such matters as who invented what will sink to minor significance.

Very truly yours,

WILLIAM H. BARNES.

Who Invented These Stops?

Toronto, Ont., July 1, 1949.—Editor of THE DIAPASON. Dear sir:

Mr. Ernest Skinner's pathetic appeal to Dr. Barnes in your July issue must surely have brought floods of crocodile tears to the eyes of those of us who regard some of the exaggerated claims on behalf of present-day advanced tonal design as just about 90 per cent ballyhoo. Anyone who has read the passage in question in Dr. Barnes' book cannot but fail to be struck with its author's scrupulous fairness and accuracy of statement, reflecting a truly scientific attitude.

Does Mr. Skinner seriously lay claim to be the inventor of a stop which was commonly found in English organs half a century before he was born? True, it was then known by its French name of "cor anglais," but surely the substitution of an English name on a drawstop does not constitute an invention. As Mr. Skinner says, it is one of the most delightful and individual of solo reed voices, its peculiar timbre being dependent on the shape of the pipe, with its characteristically shaped bell at the top—a traditional design which has been used by English builders, in particular Hill & Son, who were very partial to it, for the past seventy years at least.

Even the French horn, which Mr. Skinner presumes to claim as his own, dates back to "Father" Willis, who introduced it in the famous instruments at St. George's Hall, Liverpool, and the Royal Albert Hall, London. The writer can testify from personal experience that the latter example was a very faithful reproduction of the orchestral instrument, smooth and round, without a trace of brassiness. I believe it was on about 15-inch wind pressure. Naturally, the cor anglais was also represented in this superb example of the organ builder's art, along with the corno-di-bassetto, the contra bombarde and other alleged Skinner inventions. (See "The Contemporary American Organ," page 73.) It is true that the erzähler was not included, but this stop had already been anticipated as far as tone color is concerned by Hill & Son in their cone gamba, which was basically a moderately scaled gemshorn with a kind of bell at the top of the pipe.

The actual name of English horn as distinct from cor anglais was first used by Robert Hope-Jones to designate a swell reed double of extremely brassy tone. Wedgwood, with his inimitable flair for accurate and concise description, calls the tone of this remarkable stop a "thin blare." It was definitely a type of tone more suited to theater use, where it eventually realized its destiny in modern organ design. Outstanding examples of this stop, and of its big brother, the English post horn, are to be found in the organ built by the Rudolph Wurlitzer Company to Hope-Jones' scales in the Radio City Music Hall.

En passant, it might also be mentioned that Bevington & Sons applied the name cor anglais to what was virtually a swell gamba. With regard to the "organ by a fine builder," referred to by Mr. Skinner, in which the English horn was indistinguishable from a clarinet, I suggest as a possible explanation that Mr. Skinner read the inscription on the stopknob incorrectly. It was "krummhorn," which is almost a clarinet; or was it maybe invented by Mr. Donald Harrison?

In conclusion I submit the truism that every organ builder of note makes small individual modifications of standard types of organ registers; and it is this factor which differentiates the work of one true artist from another; but such minor modifications do not in any way entitle their originators to claim them as "inventions."

Yours very truly,

QUENTIN M. MACLEAN.

[Organist, Church of the Holy Rosary, Toronto.]

From Organist of Canterbury.

The College of St. Nicolas, The Precincts, Canterbury, Kent, England, June 23, 1949.—The Editor, THE DIAPASON. Dear sir:

In your issue of June 1, 1949, I was much interested to read a letter from Mr. Edward F. Mason, a recent visitor to Canterbury Cathedral and to the College of St. Nicolas.

There was one slight inaccuracy which I should like to correct. In the third paragraph from the end of his letter he said "The Royal School of Church Music is flourishing at full capacity. There is competition to gain admission. At present the choir numbers fifty-two boys, of whom thirty-two sing in the cathedral choir." It is likely that Mr. Mason misunderstood what I told him about the boys. In the Cathedral Choir School, an institution with no formal connection with the College of St. Nicolas, there are fifty-two boys, of whom thirty-six sing at cathedral services. In the college we have between thirty and forty boys who sing in the college, but not in the cathedral choir.

Your readers may be interested to know that we are delighted to have with us at the college at the present time two organists from the United States: Peter R. Hallock of Seattle, Wash. (here until July, 1950) and Robert W. Glover, F.T.C.L., A.A.G.O., of Chicago (here on a short course until July, 1949).

I am glad to tell you that THE DIAPASON is read regularly here by members of the R.S.C.M., and with very great interest.

Yours very truly,

GERALD H. KNIGHT.

Organist of Canterbury Cathedral, Warden of the College of St. Nicolas, Associate Director of the R.S.C.M.

To Help the Amateurs.

Brantford, Ont., July 2, 1949.—Editor of THE DIAPASON. Dear sir:

I would like to suggest a scheme (and others will occur to anyone that is interested) whereby I think the professional organists may help their numerous amateur brethren. I'm not at all particular whether this appears as a "letter to the editor" or whether the thought is incorporated in an editorial without reference to its origin.

It may seem appropriate to illustrate from personal circumstances now and then, but I trust you will pardon the use of the first person singular.

Of all the organists and choirmasters in the United States and Canada a very

large percentage is composed of amateurs of widely varying capabilities. Some, were it not for circumstances, might reach unsuspected heights; some few will eventually do so anyway. Maybe an irresistible love of the organ and of music or the church has drawn them into the service of small churches which cannot pay for professional services. Whatever the motive, and, generally speaking, one might almost say whatever the degree of proficiency, this army of amateurs is performing yeoman duty where otherwise there would be nothing. Who knows how many organ celebrities or vocal virtuosos had their first introduction to music in a small choir under the direction of an obscure amateur?

I have known of small churches in which a surprisingly high standard of devotional music was customary. In the main, however, these organists are hard pressed to maintain anything. If located in an urban district, some of those who could render useful service in the choir find their way into the choirs of the larger churches. In the smaller churches, too, one finds that the choir consists chiefly of those few faithful workers who do everything else as well. They are at the church almost every evening of the week and teach in the Sunday-school. A weekend convention of the young people takes the choir out of town on Friday (practice night for us) and returns them late on Sunday. Thus the organist may have a choir of two contraltos and three basses for one Sunday and a rally of some other group a few weeks later leaves him (or her) with four basses, one contralto and one soprano.

Then there is the matter of the organ. Consider our case. Our organ was a decrepit relic when the previous owners installed a new one and, in a burst of inspired generosity gave it to our parish in 1904. Three years ago we had the builders look at it, and they wouldn't even attempt to tune it! The verdict was that one thing would lead to another until it would cost about \$1,000 to make a \$50 instrument out of it.

Advancing age and decrepitude of both organ and building have produced a state of extraordinary flexibility; so much so that often a number of pipes will start ciphering faintly, whereupon I brace the right foot on the swell pedal and lift the console slightly with my knee. As soon as one hand is free I wedge another piece of cardboard, or perhaps a pencil, under it.

An amateur organist can do very little to develop his technique on such an instrument, particularly when the demands of his regular occupation and his home limit the time available for practice.

The Canadian College of Organists and the American Guild are doing a most laudable work in raising the standards of organ and choral music, and nothing should abate their efforts. These efforts affect chiefly (and naturally) the professionals of the future. Possibly I shall startle myself some day by passing an examination and being admitted as an associate. On that historic occasion my ego will become so inflated that I shall immediately turn professional and start looking about for a wealthier church. My successor will be another amateur who works in an office, a factory or a grocery, and he will struggle against tremendous odds until he (or she) too passes an examination, turns professional and leaves the field for still another amateur.

Meanwhile, what of the musical standards of the little church? The College or Guild cannot provide them with a new organ or a choir, but I am sure that tangible assistance can be given in other directions. It is no reflection on these earnest amateurs (among whom I number myself) to say that it is often a case of the blind leading the blind, and I believe that the professionals can admit a little light for the benefit of both the leaders and those led. It is readily granted that there are gifted and well-trained amateurs whose capabilities may be compared with professionals, but we are considering the larger army of those whose training is less extensive.

To proceed to one solution, it is suggested that each center, in planning the meetings for the ensuing season, set apart two meetings for this cause. The first would be set for a date before rehearsals for Christmas music begin and the second just before the Easter music or immediately after Easter. To assure maximum attendance it might be desirable to select the week-night observed most generally for choir practices. Then invite all the organists and choirmasters in the area to bring their choirs with them. Notify them well in advance, outlining the purpose and requesting a reply which should provide such information as may be useful. Each person attending might contribute to the refreshments for the social intermingling at the end of the meeting.

The business part of the meeting might consist of two hours, divided into four equal periods, each under the direction of a different professional. One period might be devoted to hymns, sung in unison, four parts, fauxbourdon, etc. The entire assemblage would be treated as one choir. In each of the other periods the director would break in a new anthem. A period might be devoted to some other

phase according to need or preference. The question of sufficient anthems might present a problem, though the resources of several choir libraries might contain suitable material. There might well be demonstrations of varied treatments not only of interpretation but also of accompaniment.

Organists and choristers alike would benefit; ideas would spread; choir novices would more easily grasp the idea of part-singing and conducting. Too many of us have too little opportunity to see or hear what goes on outside of our own immediate circle. Members of small choirs derive incalculable inspiration from participation in a massed choir; the social fraternization is beneficial, and it is possible that the foundation might be laid for a combined choral work in the future.

This is but one suggestion; many variations could be devised, but this will serve to point the way. As stated, the organists in small churches usually do a creditable job with meager resources, but a lot of them stand in need of moral support, particularly from the professionals. Conscious of their own limitations, they would feel presumptuous to be heard in the councils of the mighty, a state of affairs which does no one any good.

I conclude with my thanks for your trouble in reading all this and a word in praise of THE DIAPASON, from which I have derived much that is worth while.

Yours very truly,

R. ODENDAHL.

Would Trace Alexander Mills Organs.

Patterson, N. Y., June 28, 1949.—My dear Mr. Gruenstein:

It would interest me to know if there still exist anywhere in New York, New Jersey, Connecticut or Massachusetts any organs built, probably around 1875-1890, by one Alexander Mills of New York City. If any now exist they would, I expect, be two-manual trackers. We came into possession of one here in 1901, but it was destroyed by fire in 1911. I shall be very glad indeed to hear from anyone who may know of any existing works of this builder.

Very truly,
PAUL W. TOWNSEND,
Organist, Christ Church.

MENDELSSOHN WORK TAKES PLACE OF REGULAR SERVICE

The chancel choir of the First Presbyterian Church of Battle Creek, Mich., presented Mendelssohn's "As the Hart Pants" (Forty-second Psalm) as a service of praise during the regular worship hour Sunday morning, June 26. The Rev. N. Dan Braby made a few remarks about the circumstances in which the psalm was written.

This was the third major musical offering of the year by the chancel choir. Dec. 19 it sang Buxtehude's "Rejoice, Beloved Christians," scored for soprano and bass solo, organ and two violins. On Maundy Thursday evening the choir sang part 2 of "The Messiah."

For the last three years Alice Stewart Beer has been director of the choirs of the church, having organized a youth choir and a junior choir. Plans have been made for organizing a cherub choir of younger children. Mrs. Beer is also director of the fifty-voice Battle Creek Civic Chorus.

Dr. Avis Thomas of the music faculty of Olivet College is organist at the Presbyterian Church and next year will head the department of music at Olivet.

EDGAR HILLIAR, the concert organist, has been engaged by the Pius X School of Liturgical Music, New York City, to teach organ for the year 1949-50.

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Programs of Organ Recitals of the Month

Oswald G. Ragatz, A.A.G.O., Bloomington, Ind.—Mr. Ragatz of the faculty of Indiana University gave a recital at DePauw University, Greencastle, Ind., May 29, presenting the following program: Trumpet Tune and Air, Purcell; Concerto No. 5, F major, Handel; Five Chorale Preludes, Bach; Pastorale, Ducas; "Divertissement," Vierne; Prelude on "Now as the Sun's Declining Rays," Simonds; "The Rhythmic Trumpet," Bingham; Fast and Sinister, Symphony in G major, Sowerby.

In a dedicatory recital at Grace Methodist Church, Kokomo, Ind., April 26 Mr. Ragatz played: Trumpet Tune and Air, Purcell; Concerto No. 5, F major, Handel; Three Chorale Preludes, Bach; Chorale in B minor, Franck; "Divertissement," Vierne; Prelude on "Now as the Sun's Declining Rays," Simonds; "The Rhythmic Trumpet," Bingham; "Clair de Lune," Debussy; Hymn Prelude, "Break Thou the Bread of Life," Bingham; Toccata in D flat major, Jongen.

Klaus Speer, Minot, N. D.—In a faculty recital at the State Teachers' College July 7 Mr. Speer presented this program: Prelude and Fugue in E minor, Buxtehude; Chorale, "Ach Gott im Himmel, sieh darein," Hanft; Ciaconna in F minor, Pachelbel; Florentine Chime, from "Harmonies of Florence," Bingham; Sonata No. 2, Hindemith; Baroque Prelude and Fantasia, Arnell; Trio-Sonata No. 4, in E minor, and Prelude and Fugue in E minor, Bach.

Juanita M. Jamison, Burlington, Iowa—Mrs. Jamison gave a recital for the Westminster Fellowship Conference at Central College, Pella, Iowa, July 10, and presented the following program: Prelude, Clerambault; Pastorale, Traditional; "Psalm 18," Marcello; Bible Poem, "Abide with Us," Weinberger; "Clouds," Ceiga; "Chinese Boy with Bamboo Flute," Spencer; "Bourree et Musette," Chenoweth; "Dreams," McAmis; Toccata in D minor, Nevin.

Mrs. Jamison has had charge of sacred music at the conference and directed a choir of seventy.

Edward F. Mason, Cleveland, Ohio—In a recital at Oxford University for the Royal Empire Society by Mr. Mason July 10 the following program was played: "Psalm 19," Marcello; Toccata and Fugue in D minor, Bach; Chorale Prelude, "I Call to Thee," Bach; Allegro from "Ninety-fourth Psalm," Reubke; "Benedictus," Reger; "Piece Heroique," Franck; Chorale Prelude, "Deck Thyself, Dear Soul," Karg-Elert; Toccata from Fifth Symphony, Widor.

Charles F. Boehm, Westbury, L. I., N. Y.—In a recital at Trinity Lutheran Church, Hicksville, N. Y., Mr. Boehm played the following selections: Rigaudon, Campra; Chorale, "Wachet auf, ruft uns die Stimme," Bach; Largo, Handel; Noel with Variations, d'Aquin; "Jesu, Joy of Man's Desiring," Bach; "A Mighty Fortress Is Our God," Faulkes; Prelude, Fugue and Chaconne, Buxtehude; Pastorale, Clokey; "Dreams," McAmis; "Carillon," Vierne.

Sunday afternoon, May 29, Mr. Boehm played the following selections at Emanuel Lutheran Church, Corona, N. Y.: Trumpet Voluntary, Purcell; Aria, Peeters; "Romance sans Paroles," Bonnet; "Premier Choral," Andriessen; "In Dir ist Freude," Bach; "Rimembranza," Yon; "Piece Heroique," Franck; Allegretto, Clerambault; Communion, Purvis; Prelude, Fugue and Chaconne, Buxtehude.

George Norman Tucker, Steubenville, Ohio—Mr. Tucker, organist and choir-master of St. Paul's Church, gave the following program June 26 at his first recital at St. Paul's and the first recital on the Möller console recently installed as the initial unit in the complete restoration of the church's organ: Sonata in F minor, Mendelssohn; "Romance sans Paroles," Bonnet; "Suite Gothique," Boellmann; "Evening Idyll," Bidwell; Anjante Cantabile and Scherzo, Fourth Symphony, Widor; "Chinese Boy and Bamboo Flute," Spencer; "Belgian Mother's Song," Benoit-Courboin; Air for the G String and Prelude and Fugue in E minor, Bach.

George W. Volkel, F.A.G.O., New York City—Mr. Volkel, organist of the Chautauqua Institution, will give the following programs among others in August at Chautauqua, N. Y.:

Aug. 4, 4 p.m.—Symphony No. 1, Vierne; "Benediction," Karg-Elert; "The Soul of the Lake" and "Legend of the Mountain," Karg-Elert; Chorale in A minor, Franck.

Aug. 11, 4 p.m.—Introduction and Passacaglia, Noble; Chorale Prelude on "Stracathro," Noble; Chorale Preludes, "Praise to the Lord," "O Thou Breaker of All Bonds" and "Turn to Us, Lord Jesus Christ," Karg-Elert; "Romance sans Paroles" and "Variations de Concert," Bonnet; Passacaglia and Fugue, Bach.

Aug. 18, 4 p.m.—Tenth Concerto, Handel; "Soeur Monique," Couperin; Fan-

tasia in F minor, Mozart; Fantasia and Fugue in G minor, Trio-Sonata No. 3 and Fugue in D major, Bach.

Aug. 25, 4 p.m.—"Grande Piece Symphonique" (complete), Franck; Psalm-Prelude No. 2, Howells; Symphony No. 5 (excerpts), Widor.

Mildred Brockway, A.A.G.O., Glendale, Cal.—Miss Brockway, organist and choir-master of St. Mark's Episcopal Church, gave her first recital in the beautiful new church edifice on the evening of June 19. Her program consisted of these numbers: Suite from "Water Music," Handel; Aria in D, Bach; Allegro, Sonata No. 6 for violin and piano, Mozart-Kraft; "Poem," Fibich; "Humoresque Fantastique" (An Elfin Dance-Caprice), Edmundson; "Harmonies du Soir," Karg-Elert; "The Musical Clocks," Haydn; Humoreske, Dvorak; Serenade, Widor; Toccata and Fugue in D minor, Bach.

Walter A. Eichinger, A.A.G.O., Seattle, Wash.—Mr. Eichinger gave the opening recital of the third festival of contemporary works at the University of Washington summer session June 28, playing the following compositions at the University Methodist Temple: Sonata 1, McKay; "Song of Peace," Langlais; "Vision of the Church Eternal," Messiaen; Prelude on "Rhosymedre," Vaughan Williams; Prelude on "The King's Majesty," Sowerby; "Carillon," Roberts; Prelude and Fugue in G minor, Dupre.

Russell H. Miles, Los Angeles, Cal.—Professor Miles of the University of Illinois, who is visiting professor at the University of California at Los Angeles, gave a recital there July 8, playing: Sinfonia from the Cantata "God's Time Is Best," Fugue in G minor, Chorale Prelude, "O Man, Bewail Thy Manifold Sins," and Fugue in E flat, Bach; Chorale in A minor, Cantabile and "Piece Heroique," Franck.

H. Winthrop Martin, Wellesley, Mass.—The following compositions were played at services at the Wellesley Congregational Church (the Village Church, Wellesley Square) by Mr. Martin, organist and director of music:

May 15—Meditation on "Brother James' Air," Darke; Improvisation on "Forest Green," Purvis; Rigaudon, Campra-Ferrari.

May 22—"Morning Hymn," Peeters; Cantabile, Jongen; "Psalm 18," Marcello. June 5—"Introitus," Karg-Elert; Communion ("Suite Tryptique"), Vierne; "Grand Choeur," Dubois.

At commencement exercises of Pine Manor Junior College June 6 Mr. Martin presented these selections: Berceuse, Vierne; Spring Song, Shellew; "Harmonies du Soir," Karg-Elert; Grand Chorus in D, Guilmant-Noble; Toccata in F, Widor.

Clair F. Hardenstine, Tannersville, Pa.—At a vesper service in St. John's Lutheran Church, Stroudsburg, Pa., June 26, Mr. Hardenstine played the following program: Two settings of "Ein feste Burg," Walther and Pachelbel; "Misereere," Bach; "The Musical Clocks," Haydn; Communion, Purvis; "Lo, Christ Cometh Now," composer unknown; Chorale Prelude on "Rhosymedre," Vaughan Williams; Fantasia and Fugue in G minor, Bach.

Royal A. Brown, F.A.G.O., San Diego, Cal.—Mr. Brown, civic organist of San Diego, has presented the following programs among others under the sponsorship of the city at the Spreckels organ pavilion in Balboa Park at his Saturday, Sunday and holiday afternoon recitals on the outdoor Austin organ:

July 2—Overture, "Lustspiel," Kellar Bela; "Reve Angelique," "Kamennoi Ostrow," Rubinstein; Intermezzo, "Sweet Forget-Me-Nots," Walter E. Miles; Sonata No. 3 in E major, Rene L. Becker; "Deep River," arranged by H. T. Burleigh; Menuetto, from Op. 78, Schubert; "La Zingara," Carl Bohm; "Liebestraum" No. 3, Liszt; Themes from the Operetta "The Desert Song," Romberg.

July 4—"American Patrol," F. W. Meacham; March on United States Bugle Calls, arranged by George Rosey; The "Dixieland" Sonatina, Oscar Rasbach; "Jesu, Joy of Man's Desiring," Bach; Five Versets on the Magnificat, Cesar Franck; Rondo Capriccioso, Op. 14, Mendelssohn; Southern Fantasy, Ernest F. Hawke; Medley of Colonial Tunes: The "Glowworm" Idyl, Paul Lincke; "National Emblem" March, E. E. Bagley, and "Semper Fidelis" March, Sousa.

July 9—Suite in F major, Corelli; Prelude to "The Deluge," Saint-Saens; Eastern Romance, "The Rose Enslaves the Nightingale," Rimsky-Korsakoff; Etude in E major, Chopin; "Carillon de Westminster," Vierne; Sonata No. 10, in G major, Haydn; "Dance of Terror," "Song of the Fisherman" and Ritual Fire Dance, from "El Amor Brujo," De Falla.

James Vail, Philadelphia, Pa.—Mr. Vail, a student at Curtis Institute of Music, Philadelphia, and organist and choir-master of St. Elizabeth's Episcopal

Church, Philadelphia, and assistant to Dr. Alexander McCurdy at the First Presbyterian Church, was presented in a recital at the First Baptist Church of Los Angeles, Cal., Sunday afternoon, June 26. The program included two chorale preludes of Bach, "Sleepers, Wake! A Voice Is Calling" and "Come, Saviour of the Gentiles"; the Allegro from Trio-Sonata No. 5 and the Fantasia and Fugue in G minor, Bach; "O World, I Now Must Leave Thee," Brahms; Chorale in A minor, Franck; Vierne's "Divertissement," Pastorale by Milhaud, and the Finale to Symphony No. 2, also by Vierne. For an encore he played "Thou Art the Rock," Mulet.

T. Curtis Mayo, F.A.G.O., Durham, N. C.—In a recital at the Duke University Auditorium June 29 Mr. Mayo presented the following program: Trumpet Tune and Air, Purcell; "Le Tambourin," Rameau; Prelude in D, Bach; "Ave Maria," Schubert; "Now Thank We All Our God," Karg-Elert; Pastorale, Franck; "Spinning Song," Dupre; Toccata on "O Sons and Daughters," Farnam; "Swing Low, Sweet Chariot," arranged by Diton; "Thou Art the Rock," Mulet.

Warren F. Johnson, Washington, D. C.—Mr. Johnson's programs for July and August at the Church of the Pilgrims are as follows: "Fugue sur l'ave Maris Stella," Decaux; Sonata in D minor, Bottazzo; Prelude and Fugue, Sixth Sonata, Rheinberger; Prelude in F sharp minor, Vierne; "Marcha Religiosa," Urteaga; Cantilene, Fleuret; Toccata, Fugue and Elevation, Frescobaldi; Three Toccatas, Buxtehude, Ahle and Krieger; Prelude, Kryjanowski; Eighth, Ninth, Tenth and Eleventh Sonatas (excerpts), Rheinberger.

Mrs. Ellen M. Lare, Hamburg, N. Y.—Mrs. Lare gave the following program at a dedicatory service in the North Evans Congregational Church, North Evans, N. Y., July 10: "Meditation Serieuse," Bartlett; "The Church's One Foundation" and "Jesus and Shall It Ever Be," Stults; "Holy, Holy, Holy," Lorenz; "His Love Is Wonderful to Me," White; Arioso, Bach; "Abide with Me," Stults.

Dudley Warner Fitch, Des Moines, Iowa—At the dedication of a Baldwin electronic organ at Alta, Iowa, Sunday evening, June 10, Mr. Fitch played: "Grand

Choeur" in B flat, Dubois; Bohemian Cradle Song, Poister; Prelude and Fugue in A minor, Bach; Largo ("Xerxes"), Handel; "Romance sans Paroles," Bonnet; Variations on "Annie Laurie," Fitch; "Romance," Bonnet; "Gavotte Moderne," Tours; "Marche Funebre et Chant Seraphique," Guilmant; Air from County Derry, Coleman; "Marche Pontificale," de la Tombelle.

Rev. L. David Miller, M.S.M., Fort Wayne, Ind.—For the dedication of a Wurlitzer organ at the Lutheran Church of Our Saviour, Fort Wayne, June 26, the Rev. Mr. Miller of Trinity Lutheran Church played: Prelude and Fugue in F major, Bach; Sonatina from "God's Time Is Best," Bach; Gavotte, Martini; Aria from "Cantate Domino Canticum Novum," Buxtehude; Trumpet Voluntary, Purcell; "Our God, Our Help in Ages Past," Wehmeyer; "The Heavens Declare the Glory of God," Marcello; "The Squirrel," Weaver; "Mount Hermon," from suite "Through Palestine," Shure.

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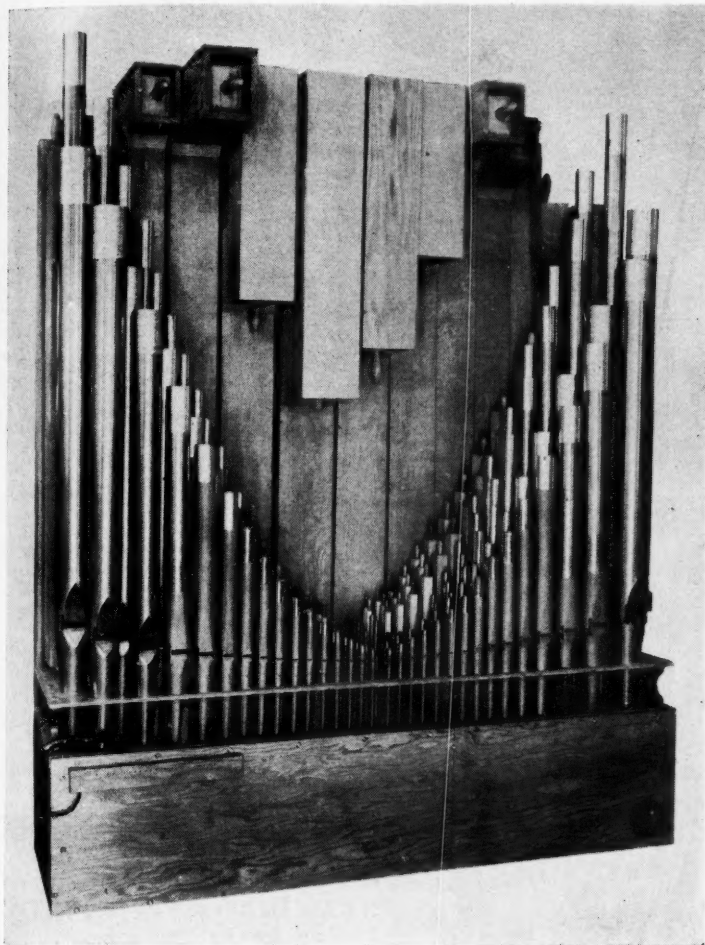
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organ, where formerly it was not within reach. The compact qualities of this organ are illustrated in the accompanying cut, showing the unique setup of pipes, with the treatment of the diapason and pedal pipes being noteworthy. Both the organ case and the two-manual detached console are constructed by skilled cabinet workers, making pieces of furniture to grace any interior. Complete specifications are shown in a new booklet, "This Is the New Fuga," just published in the Wicks plant.

RUBY EAST BOWARD



TWENTY-FIVE YEARS of service by Ruby East Boward as organist and choir-master of Grace Lutheran Church, Waynesboro, Va., were rounded out April 20. This is the same church in which she was baptized, confirmed and, on April 21, 1935, was married to J. Francis Boward. Mrs. Boward has served her church all these years without receiving any financial remuneration.

On Easter of this year the congregation honored Mrs. Boward by dedicating its Lenten self-denial offering to a fund

for the purchase of a new organ for the new church edifice to be erected in the near future.

In addition to her duties as organist and choir-master, Mrs. Boward has been for twenty-five years secretary to C. G. Quesenberry, an attorney, who has served as mayor of Waynesboro and member of the Virginia House of Delegates and is now judge of the Corporation Court of the city of Waynesboro. She is an active member of the Business and Professional Women's Club, singing with its SSA ensemble. Mrs. Boward is a charter member of the Augusta County Chapter, A.G.O., and is now serving as its secretary-registrar.

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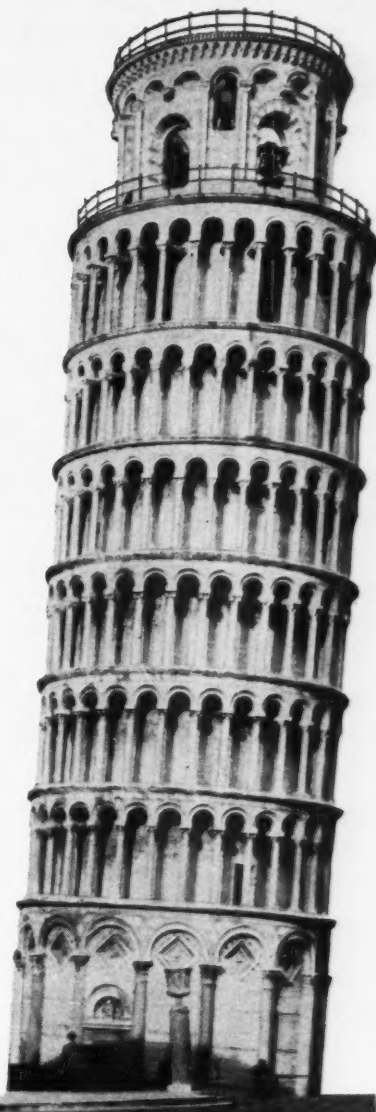
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PARKE V. HOGAN, LONG WITH ESTEY COMPANY, IS DEAD

Parke V. Hogan of Mount Vernon, N. Y., who was a representative of the Estey Organ Company in New York and Philadelphia for twenty-five years, died July 20 in the Mount Vernon Hospital at the age of 81 years.

Mr. Hogan was born in Wrightstown, N. J. He was a member of the Musical Arts Club of Philadelphia, a Mason and former organist for the Vernon Heights Congregational Church in Mount Vernon and the Chappaqua, N. Y., Episcopal Church.

He leaves his wife, Mrs. Charlotte Dewees Hogan; a son, Lieutenant Commander Harry A. Hogan of the navy, and two daughters—Mrs. Otis Odell, Jr., of Williamsburg, Va., and Mrs. Peter Petterson of Mount Vernon.

THE LEXINGTON, Ky., A.G.O. Chapter honored Boies Whitcomb, sub-dean, and Mrs. Whitcomb with a farewell party in July at the Lafayette Hotel. The Whitcombs leave July 31 for Honolulu, where

he will be organist at the Central Union Church. Mrs. Era Wilder Peniston, dean of the chapter, presented to Mr. Whitcomb a set of cuff links and studs as a gift from the chapter.



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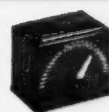
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Three-Manual, with Wing Type Console and Entirely Enclosed, to Be Installed in the Fall—Resources Are Shown.

Temple Emanuel, Worcester, Mass., which is within a few months of completion, has placed an order for a three-manual organ with the Kilgen Organ Company of St. Louis. The organ will be placed on the second floor level, with the choir loft over the ark, and will be screened by a grille. The instrument will be entirely expressive, with great and choir and the major part of the pedal in one chamber and swell and lighter tonalities of the pedal in the second chamber. The wing type console and choir singers will be between the two chambers and screened by a grille.

The new temple is of modified colonial design and will have a seating capacity of about 1,200. Completion of the temple and installation of the organ are planned for this fall.

The stop specifications of the organ are as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Koppel Flöte, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

Rohr Bourdon, 16 ft., 73 pipes.
Gelgen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Octave Gelgen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

(Enclosed with Great in Chamber I.)
Viola, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Zart Flöte, 4 ft., 73 pipes.
Nasard, 2 2/3 ft., 61 pipes.

PEDAL ORGAN.

Sub Bourdon (low 12 resultant), 32 ft., 32 notes.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohr Bourdon (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bass Flute (extension 16-ft. Bourdon), 8 ft., 12 pipes.
Rohr Flöte (from Swell), 8 ft., 32 notes.
Super Octave (extension 8-ft. Octave), 4 ft., 12 pipes.
Block Flöte (extension 8-ft. Bass Flute), 4 ft., 12 pipes.
Doublette (extension 4-ft. Super Octave), 2 ft., 12 pipes.
Plein Jeu (from Swell), 3 rks., 32 notes.
Trombone (extension 8-ft. Trompette), 16 ft., 12 pipes.
Trompette (from Swell), 8 ft., 32 notes.

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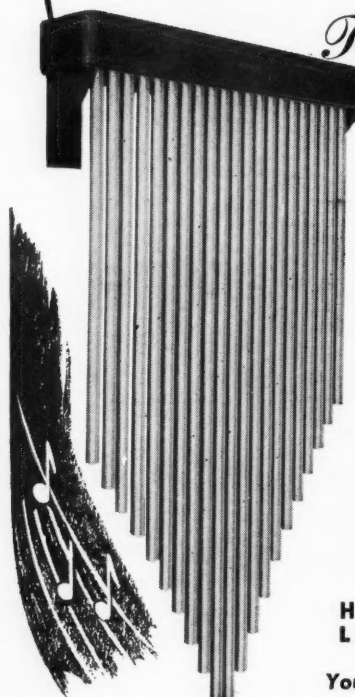
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FIFTH ANNUAL ORGAN-PIANO RECITAL PLAYED IN SEATTLE

Before a large audience the fifth annual organ and piano recital was given in the University Christian Church, Seattle, Wash., Sunday evening, June 26, when Joseph H. Greener, A.A.G.O., presided at the organ and Jerry E. Greenway at the piano. The program opened with two outstanding compositions for the two instruments by American composers, which were well received.

Mr. Greenway is a pupil of Mr. Greener and a brilliant young pianist. He is only 17 years old and a senior in one of Seattle's high schools.

One of Mr. Greener's compositions was performed. The complete program was as follows: Organ and piano, "Exultation" ("Piece Symphonique"), Powell Weaver; Fantasie, Clifford Demarest; organ, Chorale, Jongen; "A Scotch Tone Poem," Greener, and Toccata, Frank G. Ward; piano, Fantasia No. 4, Mozart; "The Two Larks," Leschetizky; Caprice, Raff; organ and piano, Concerto in G minor, Mendelssohn.

MISS CAROLINE E. BIZZONI has resigned as organist and choir director of the Bellmore Presbyterian Church, Bellmore, L. I., N. Y., after eleven years of uninterrupted service, and is taking an extended vacation. The church presented her with a beautiful table lamp and a check and the choir gave a party and a beautiful piece of costume jewelry.

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We were fortunate in meeting Dr. Albert Schweitzer informally at tea last week. We learned that at the hospital at Lambarene, West Africa, he regularly receives THE DIAPASON, reading it while resting of a Sunday afternoon. He must read it from cover to cover, because he was perfectly familiar with the column of this society, in which he showed genuine interest.

During his brief visit to America the press has taken Dr. Schweitzer to its heart. One cannot come into his presence without feeling the dynamic force of his personality, heightened by the almost naive simplicity and modesty of his bearing and conversation. His memory must be phenomenal, for he recalled having sent the writer a short letter nearly a decade ago. He has the faculty of side-stepping references to his achievements.

The summer bulletin of the Hymn Society, issued last month, contains full accounts of its work. (1) Dr. Longacre's final report of the Watts bicentennial gives a fine survey of that remarkable observance. (2) Considerable interest has been shown in the account of the tune symposium held last March. All the tunes examined then, taken from four hymnals of varied content, are fully described. This statement should be in the hands of A.G.O. chapters as they plan their programs for the coming season. (3) The format and method of collation for the proposed tune index are presented in concise form. We urge students of hymnology to inform themselves about this project. Please consult the writer, mentioning which of these three reports is of special interest to you as we plan to make separate reprints of each. The entire bulletin can be obtained for 25 cents.

There are now available copies of the two books we secured from Great Britain: Dr. Patrick's "Story of the Church's Song" and Professor Davis' "Life of Isaac Watts." Send for information about them. REGINALD L. MCALL.

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August 30th and 31st

Program announcement in later issue

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MISS DOROTHY HOWELL



MISS DOROTHY HOWELL, minister of music of the First Congregational Church of Muskegon, Mich., has been appointed college organist and instructor at Mount Holyoke College, South Hadley, Mass.

Miss Howell went to Muskegon from the Church of Christ, Congregational, Milford, Conn., and previous to that she held positions as organist and choir director in the Ogden Memorial Presbyterian Church, Chatham, N. J., and the First-Reformed Church, Somerville, N. J. Miss Howell, a graduate of the Peabody Conservatory of Music, has studied at the School of Sacred Music of Union Theological Seminary, New York. She took organ with Vernon de Tar and theory under Wallace McPhee and Seth Bingham. She is an associate of the American Guild of Organists and a fellow of Trinity College, London.

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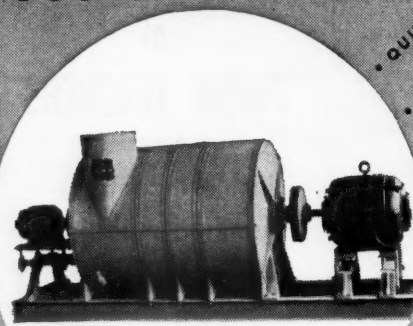
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D. KENNETH WIDENOR



D. KENNETH WIDENOR, A.A.G.O., IS DEAD IN HOLLYWOOD, CAL.

D. Kenneth Widenor, M.A., A.A.G.O., organist and choirmaster of St. Thomas' Episcopal Church, Hollywood, Cal., died June 8 in the Hollywood Hospital after a cerebral hemorrhage.

Mr. Widenor received his M.A. degree from Columbia University in 1938 and was organist and choirmaster of Grace Episcopal Church in Rutherford, N. J., for six years before going to California. He was a member of Phi Mu Alpha Sinfonia.

Mr. Widenor was a native of Omaha, where he began the study of the piano as a child and of the organ at the age of 15. For years he studied piano and counterpoint with Cecil Berryman and organ and theory with J. H. Simms. When 19 years old Mr. Widenor was invited to give a guest recital on the outdoor organ at the San Diego Exposition. When 20 he passed the examination of the American Guild of Organists for the associate certificate with high markings.

Continuing his musical studies in New York City at the Institute of Musical Art, now a part of the Juilliard School of Music, he studied piano with Clarence Adler. Mr. Widenor took organ with Gaston Dethier and composition and counterpoint with Dr. Percy Goetschius. He was graduated in the regular four-year course at the end of two years of study and continued a year with post-graduate work.

Mrs. Widenor survives her husband. Funeral services were held in St. Thomas' Episcopal Church, Hollywood, June 11. Donald Coats, organist of St. Paul's Cathedral, Los Angeles, played the service and directed the choir.

PENNSYLVANIA COLLEGE for Women has announced the judges for its \$1,000 organ composition contest. They are Howard Hanson, director of the Eastman School of Music; Walter Piston, professor of music at Harvard University, and Nicolai Lopatnikoff, professor of composition at Carnegie Institute of Technology. The school will award \$1,000 for the best organ suite and guarantee publication. Entries in the competition must be submitted by Sept. 1.

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Season of Recitals in Portland, Maine, as Summer Feature

The summer season of organ recitals on the Kotschmar memorial organ in the City Hall at Portland, Maine, heard by thousands of Portland people and tourists, has been resumed and they are played from Tuesday to Friday at 3 o'clock in the afternoon. The first programs were the following:

July 5—John E. Fay, A.A.G.O.: Allegro and Air, "Water Music," Handel; Fugue in G minor and "Jesu, Joy of Man's Desiring," Bach; "Cibavit Eos," Titcomb; Chorale Prelude, "Our Father," Dupré; Allegretto in B minor, Lemare; Bourree in D, Sabin; Canzone, Humphrey; Scherzetto, Vienne; "Ave Maria," Schubert; Toccata, "Deo Gratias," Biggs.

July 6—Alfred Brinkler, F.A.G.O.: Allegro from Symphony 6, Widor; Andante Espressivo, Elgar; Introduction and Theme, Sumson; Scherzo, Rogers; Berceuse, Dickinson; Gavotte from "Mignon," Thomas; "The Kettle Boils," Clokey; "Electa ut Sol," Dallier.

July 7—Samuel Walter, A. A. G. O.: Rigaudon, Campra; Pastorale, Traditional; Air and Gavotte, Wesley; Little Prelude and Fugue in D minor, "Sheep May Safely Graze," Sinfonia and Dorian Toccata, Bach; Trumpet Tune and Air, Purcell; Aria, Peeters; Toccata, Le Froid de Mereux; Sketch, Stebbins; "The Musical Snuff-box," Lladoff; Toccata from Fifth Symphony, Widor.

July 8—Harriette Slack Richardson: Theme and Variations, Mendelssohn; "Noel" in G major, d'Aquin; "The Fountain," DeLamarter; "Skyland," Vardell; Prelude and Fugue on "B-A-C-H," Liszt; "As Now the Sun's Declining Rays," Simonds; Scherzo from Symphony 4 and Toccata from Symphony 5, Widor.

July 12—Irving D. Bartley, F.A.G.O., Durham, N. H.: Prelude in C minor, Mendelssohn; Andante, Stamitz; Finale from Second Symphony, Vienne; Adagio from Sonata in C minor, Guilman; Rondo for Flute Stop, Rinck-Dickinson; "Burgundian Hours," Jacob; Toccata on "O Filii et Filiae," Farnam; "Chant de May," Jongen; "Christ Church Bells," Peele; Fanfare, Lemmens.

MAAS CARILLON IN MEMORY OF COAST GUARD'S DEAD

A thirty-two-note carillon made by the Maas Organ Company, Los Angeles, will grace the new memorial chapel of the United States Coast Guard Academy at New London, Conn. The carillon, given by the Coast Guard Auxiliary of the Eleventh Coast Guard District, will commemorate 135 Southern California coast guardsmen who gave their lives in world war 2. It was accepted for the coast guard on June 14 by Rear Admiral L. B. Olson, commander of the Eleventh District.

The Maas carillon for the new chapel is similar to that in the United States Naval Academy chapel at Annapolis. An accompanying plaque will list the names of the 135 dead.

The coast guard was authorized by an act of Congress to accept private contributions to build the memorial chapel, which will serve as a perpetual memorial to guardsmen who lost their lives in war and peace. No organ has yet been given for the new chapel.

FRANCIS S. MOORE TO TEACH AT COSMOPOLITAN SCHOOL

Announcement is made of the appointment of Francis S. Moore to the organ faculty of the Cosmopolitan School of Music in Chicago. He will begin his work there Sept. 1.

Dr. Moore has been with the Boguslawski College of Music for the last seven or eight years as musical director. He has been organist of the First Methodist Church of Oak Park for the last twenty-one years and before going to that church was for thirty years at the First Presbyterian of Chicago, where he succeeded Clarence Eddy. He was the first organist of the Chicago Grand Opera Company when Campanini was the director.



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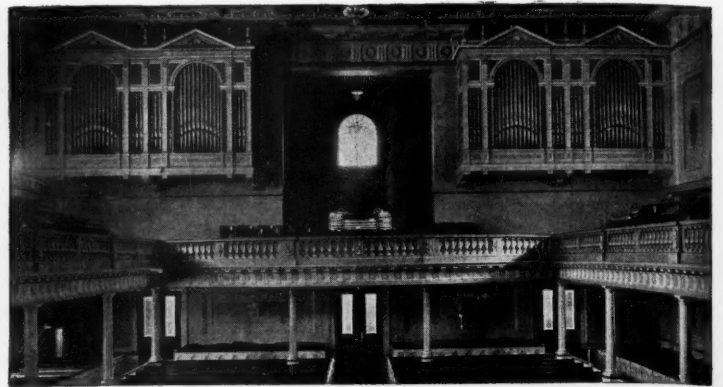
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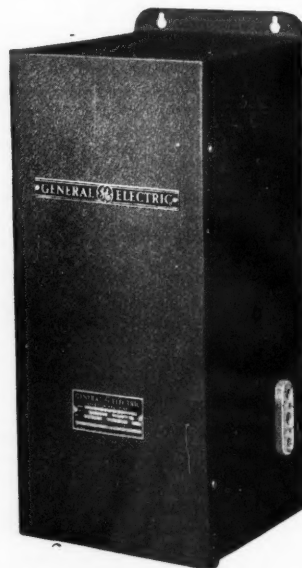
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FREDERIC ERRETT



FREDERIC ERRETT, newly-elected dean of the Sacramento Chapter, A.G.O., and organist of the First Church of Christ, Scientist, in Sacramento, Cal., was very active as a Bach interpreter in June. On June 7 he accompanied Frank Pursell, bass, in a performance of Cantata No. 56, "I Will My Cross-staff Gladly Bear," at the San Francisco Bach festival, and on June 12, at the Crocker Art Gallery in Sacramento, he conducted the Sacramento Bach Orchestra in a performance of the Brandenburg Concerto No. 5.

SAMUEL R. FARR died after a short illness at St. Joseph's Hospital, London, Ont., June 10 in his eighty-sixth year. He was born in London, England, and lived fifty years in New York City and the last four years in London, Ont. He was employed for many years in New York stores, but his great interest was music and he sang in large New York churches. He also wrote organ music and several of his anthems were published. His wife, Claire, died in 1936. Private funeral services were held in London and burial was in Woodlawn Cemetery, New York City.

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GLENN C. KRUSPE



GLENN C. KRUSPE, a member of the Kitchener Center of the Canadian College of Organists, received the doctor of music degree at the convocation of the University of Toronto in June.

Dr. Kruspe was born in Tavistock but later moved to Kitchener, where he received his early education and acquired his A.T.C.M. in 1931. In 1934 and 1935 he attended the Royal College of Music, London, England, and received the A.R.C.M. in organ and the A.R.C.O. degree of the Royal College of Organists. Returning to Canada, he acquired the bachelor of music degree at the University of Toronto in 1940.

Dr. Kruspe is organist at Zion Evangelical Church, Kitchener; conductor of the Philharmonic Choir and conductor and founder of the Kitchener-Waterloo Symphony Orchestra. He is also a teacher of organ, piano, singing and theory. In 1948 the orchestra played a symphony which he wrote as his thesis for the doctor's degree.

THOMAS J. TONNEBERGER GOES TO TOLEDO CHURCH

Thomas J. Tonneberger has been appointed organist and choirmaster of the Augsburg Lutheran Church, Toledo, Ohio. He has just finished his work for the degree of bachelor of music at the University of Michigan. While working for his degree, Mr. Tonneberger has been organist-director at St. Peter's Episcopal Church, Tecumseh, Mich.

The Toledo Pipe Organ Company recently installed a rebuilt Aeolian organ in the Augsburg Church.

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O Rest in the Lord Mendelssohn-Glarum
SATB-Accomp.1657 .18
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O Jesus, Grant Me Hope and Comfort
Frank Buzszi
SSAA-Opt. A Cappella2549 .15
TTBB-Opt. A Cappella3507 .15
A composition of melodic purity and simplicity.
Of the Father's Love Begotten
Matthew Lundquist
SATB-A Cappella1634 .15
Brief motet permeated with religious spirit.
Praise the Lord Homer Whitford
SATB-Accomp.1668 .18
Simple, straight-forward setting.
Sing Praises L. Stanley Glarum
SATB-Opt. A Cappella1656 .18
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Te Deum Patrem (O God, the Father)
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